

PRICE  
25  
CENTS

# THE ART NEWS

PERIODICAL ROOM  
GENERAL LIBRARY  
UNIV. OF MICH.

SEP 28 1937



ESTAB  
LISHED  
1902

SEPTEMBER 18, 1937 ✦ THE SPLENDOR OF  
TINTORETTO IN VENICE ✦ GUGGENHEIM'S  
GIFT ✦ PERSONALITIES IN PORTRAITURE

# WILDENSTEIN & COMPANY

INC.

*Distinguished*

OLD and MODERN PAINTINGS

WORKS OF ART

TAPESTRIES

XVIII CENTURY FRENCH FURNITURE

19 EAST 64th STREET, NEW YORK

147 New Bond Street, London, W.1.

57 Rue La Boetie, Paris

# DUVEEN BROTHERS

P A I N T I N G S

T A P E S T R I E S

P O R C E L A I N S

O B J E T S d'ART

NEW YORK

PARIS

*Public Sale on the Premises*  
*Saturday, September 25, at 11 a. m.*

**CONTENTS OF "MORTMAR"**

TUXEDO PARK

NEW YORK

PROPERTY OF THE ESTATE OF THE LATE

**ELENORE J. MORTIMER**

SOLD BY ORDER OF THE HEIRS

INCLUDING FINE GARDEN FURNITURE · PAINTINGS  
AN IMPORTANT GOBELINS TAPESTRY

A magnificent Gobelins silk-woven tapestry, circa 1720, "The Hunts of Maximilian," 14 feet high and 19 feet 6 inches long, rich in the characteristic Gobelins crimsons, blues, and yellows. Also a valuable seventeenth century silk-woven Paris tapestry, "The Wars of Darius."

Carved panelings from the various rooms, a monumental sculptured white marble mantelpiece, a set of 28 Flemish Renaissance tapestry and carved walnut dining chairs, and an important Renais-

sance stained and painted glass panel, "The Nativity."

A group of oil paintings including *Portrait of a Gentleman* by Van Ravesteijn; a handsome group of Delft and majolica ware, and a number of pieces of Continental silver.

In the sunken gardens and the Italian garden, a Renaissance finely carved white marble wellhead, six sculptured marble busts of Roman emperors, white marble urns, benches, and sarcophagi.

EXHIBITION AT "MORTMAR" ON FRIDAY, SEPTEMBER 24, FROM 10 A.M. TO 5 P.M.

ILLUSTRATED CATALOGUE TWENTY-FIVE CENTS

EXHIBITION AND SALE UNDER MANAGEMENT OF THE

**AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES · INC.**

30 East 57th Street, New York

HIRAM H. PARKE, *President*

OTTO BERNET, *Vice-President*

ARTHUR SWANN, *2nd Vice-President*



## EARLY CHINESE ART

JADES

BRONZES

PAINTINGS  
SCULPTURE



YAMANAKA & CO.  
INC.

680 FIFTH AVENUE  
NEW YORK

### *Notice to Readers: Summer Publication Schedule*

THE ART NEWS ends its regular Summer monthly publication schedule with this issue. With the next issue, October 2, weekly publication will be resumed for the season.

### EXHIBITIONS IN NEW YORK

#### MUSEUMS AND PUBLIC GALLERIES

American Woman's Association, 353 W. 57th St. *Summer Show of Paintings*, to Oct. 1.

Art Students' League, 215 W. 57th St. *Annual Exhibition of Members and Associates*, to Oct. 15.

Brooklyn Museum, Eastern Parkway. *Exhibition of Objects Relating to the Oriental Theater*, to Sept. 27; *The Art and Technique of Ceramics*, to Oct. 25; *Modern Paintings; American Silver*.

Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Indian and Persian Arms and Armor*, to Sept. 26; *Prints by Renoir and his Contemporaries*, to Nov. 1.

Museum of the City of New York, Fifth Ave. at 103rd St. *Fathers and Sons of the New York Stage*, to Oct. 1; *Watercolors of Skyscrapers by Living Artists*, to Oct. 1.

New York Public Library, Fifth Ave. at 42nd St., Room 321. *A Century of Prints*, to Nov. 30; *Kings and Queens Coronation and Festival Books*, to Nov. 1.

A. C. A. Gallery, 52 W. 8th St. *Chinese and Japanese Artists*, to Sept. 27.

Arthur Ackermann & Son, 50 E. 57th St. *Paintings of Birds by Peter Scott*, to Dec. 1.

(Continued on page 26)

### THE SPANISH ART GALLERY, Ltd.

GOTHIC AND  
RENAISSANCE

TAPESTRIES

TEXTILES

FURNITURE

TOMAS HARRIS,  
Ltd.

PAINTINGS  
AND DRAWINGS  
BY OLD MASTERS

50 Conduit St.  
London, W. 1

Cables: Barmaster, London

## KNOEDLER

EXHIBITION OF  
PAINTINGS BY

BESSIE  
LASKY

14 EAST 57TH STREET  
NEW YORK

LONDON: 15 Old Bond Street      PARIS: 22 Rue des Capucines

## "CHRISTIE'S"

LONDON, ENGLAND

For over one hundred and fifty years CHRISTIE'S has been world renowned. They have had the privilege of selling, in their Great Rooms, most of the Famous Collections of Works of Art which have been dispersed at auction in England over that period, and their unrivalled experience is at the disposal of all who may wish to consult them regarding the sale of

ANCIENT & MODERN PICTURES, DRAWINGS & ENGRAVINGS, ENGLISH, CONTINENTAL & ORIENTAL PORCELAIN & POTTERY, TAPESTRY, DECORATIVE FURNITURE, CARPETS, BRONZES, MINIATURES, SNUFF BOXES & OBJECTS OF VERTU, SILVER & JEWELS

*The Commission, in the event of a sale being effected, is SEVEN AND A HALF PER CENT ONLY and this includes ALL advertising and catalogue expenses.*

For BOOKS AND MANUSCRIPTS, COINS  
MEDALS, GREEK, ROMAN  
AND OTHER ANTIQUITIES AND RELICS

the commission is Twelve and a half per cent

*The particularly moderate commission charged for Sales might well be borne in mind by those who have not already consulted*

CHRISTIE, MANSON & WOODS

8 KING STREET, ST. JAMES'S SQUARE, LONDON, ENGLAND

*From whom full Particulars and Advice can be had on enquiry*

Telephone: Whitehall 5056

Cables: "Christiart, Piccy, London"



**L. ALAVOINE & Co.**

*Interior Decorations  
Furniture, Tapestries  
Objets d'art*

**712 FIFTH AVENUE  
New York  
42 AVENUE KLEBER  
Paris**



By Appointment

**JOHN SPARKS**

**CHINESE  
WORKS  
OF ART**

**128, MOUNT STREET  
LONDON, W. I.**

# THE ART NEWS

ESTABLISHED 1902

VOLUME XXXV

NUMBER 40

## Contents for September 18, 1937

Tintoretto: Detail from <i>The Presentation of the Virgin</i> , lent by the Church of the Madonna dell' Orto, Venice, to the Tintoretto Exhibition in Venice (See article on page 9) .....	Cover
Exhibitions in New York .....	4
The Forum of Decorative Arts .....	6
<i>The Crucifixion</i> , a Masterpiece of Tintoretto .....	8
The Splendor of Tintoretto in Venice .....	9
Chicago: Personalities in Portraiture .....	12
Native Art at the Addison Gallery .....	13
Art of the Americas: a Texas Event .....	14
The Guggenheim Modern Art Foundation .....	16
New Exhibitions of the Month .....	17
Art Throughout America .....	18
The Art News of London .....	21
The Art News of Paris .....	22
Coming European Auctions .....	24

THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscriptions \$7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXV, No. 40, September 18, 1937. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. Elfreda K. Frankel, President and Publisher; Alfred M. Frankfurter, Editor; Robert S. Frankel, Advertising Manager. No part of this periodical may be reproduced without the consent of THE ART NEWS. The Editor welcomes and is glad to consider Mss. and photographs sent with a view to publication. When unsuitable, and if accompanied by return postage, every care will be exercised in their return, although no responsibility for their safety is accepted. Under no circumstances must any actual works of art be sent to the magazine, nor will opinions or valuations be given.



BY  
APPOINTMENT



**HARMAN  
& CO. LTD.**

Jewellers  
Goldsmiths  
Silversmiths

DEALERS IN  
ANTIQUE ENGLISH  
and  
FOREIGN SILVER

**177, New Bond St.  
London, W. 1**

CABLE ADDRESS:  
HARLAMSILV, LONDON  
MAYFAIR, 0137

**DURAND - RUE L**

**12 EAST 57th STREET, NEW YORK**

**XIX AND XX CENTURY FRENCH  
PAINTINGS**



**PARIS: 37 Avenue de Friedland**

**RALPH HYMAN**

SPECIALIST IN  
**ANTIQUE SILVER  
 & OLD  
 SHEFFIELD PLATE**

MEMBER BRITISH ANTIQUE  
 DEALERS ASSOCIATION

OPPOSITE THE BRITISH MUSEUM  
 63, GREAT RUSSELL STREET  
 LONDON, W.C.1.

WHOLESALE AND RETAIL

**TONYING  
 & COMPANY, Inc.**

CHINESE  
 ANTIQUES

5 East 57th Street  
 NEW YORK

SHANGHAI PEIPING

**JACOB HIRSCH**  
 ANTIQUITIES & NUMISMATICS  
 INC.

30 WEST 54 ST., NEW YORK

NUMISMATICS  
 WORKS of ART

EGYPTIAN - GREEK - ROMAN  
 MEDIAEVAL - RENAISSANCE  
 PAINTINGS

ARS CLASSICA, S. A., GENEVA (SWISS)  
 23 Quai du Mont Blanc

J. HIRSCH & CIE, PARIS (FRANCE)  
 11, Rue Royale

**Antiques  
 of Distinction**

Furniture, Tapestries  
 OLD MASTERS

Kunsthaus  
**MALMEDÉ**  
 COLOGNE/Rh.  
 33 Sachsenhausen

**THE FORUM OF DECORATIVE ARTS**
**VASES  
 OF THE  
 CH'EN LUNG PERIOD**


The four exquisitely-drawn panels, offset by their floral background on this mille fleurs vase from John Sparks, London, show the refinements of this sophisticated era whose wares were to find such favor in eighteenth century Europe.

H. R. Hancock, London, shows a handsome famille rose vase and cover, decorated with alternating naturalistic and formalized floral designs in the brilliantly-colored enamels of the early Ch'ien Lung period.



A translucent green jade vase whose oval outlines were inspired by those of the archaic Chinese bronzes. Dragon masks on the body and a palmate motif on the spreading mouth and foot form the decoration. From the collection of Spink & Son, London.



Delicacy of drawing and rich juxtaposition of color in the close-set blossoms that entirely cover this gourd-form famille rose vase from Parish-Watson and Company characterize a type which early French collectors first designated as mille fleurs.





## THE FORUM OF DECORATIVE ARTS



A simple piece reminiscent in general contour of the Queen Anne period is this walnut stool from Edwards & Sons, London. Its club feet conform to the Dutch type of furniture, and the contemporary needlework seat shows a floral design on a yellow ground.



From the Spanish Art Gallery, London, comes a walnut armchair, elaborately carved with claw-and-ball feet, shaped arms with carved supports, and shell motifs which are carried over into the scale pattern of the back splat.

Mallett & Son, London, show this magnificent George I walnut commode whose richly-grained wood, ornamental handle-plates and heavy, carved garlands are in keeping with the German taste introduced by the Hanoverian monarch.

### FURNITURE OF THE FIRST OF THE GEORGES



From Frank Partridge is this bookcase, the simplicity of whose structure lends itself to displaying the beautifully matched, finely grained burr walnut inlaid with delicate herringbone bandings, with which the entire front is veneered.



## CHURCHILL'S Old Glass

*Egyptian  
Venetian  
Continental  
Old English & Irish*  
for Collections or for Use

2nd Edition of our Catalogue with Supplement and 200 illustrations, \$1.25, Supplement and plates only 25 cents.

*Catalogue of Exhibition  
"HISTORY IN GLASS"  
10/6. Illustrated 21/-.*

Arthur Churchill, Ltd.  
34 High Street, Marylebone  
LONDON

## PARISH- WATSON

& Co., Inc.

WORKS  
OF ART

44 East 57th Street  
New York

## LOEWI

*Period Rooms  
Old Furniture  
Early Textiles  
Antique Rugs*

PALAZZO NANI  
VENICE, ITALY  
San Trovaso 960

## C. T. LOO & CO.

41 East 57 St., New York  
48 Rue de Courcelles, Paris

Chinese  
Antiques



SHANGHAI

PEIPING





LENT BY THE CHURCH OF SAN CASSIANO, VENICE

### A MASTERPIECE OF TINTORETTO EMERGES FROM NEW CLEANING

*This Crucifixion, which matches in grandeur of concept Tintoretto's great mural in the Scuola di San Rocco, was painted about 1568. Its recent cleaning has brought forth the magnificent polytonal coloring which builds into an overwhelming crescendo the extraordinary composition that anticipates Velasquez' famous use of the lances a century later. Measuring almost twelve feet square, the superb canvas is not only a chef d'oeuvre of Tintoretto but of the entire sixteenth century.*

# THE ART NEWS

SEPTEMBER 18, 1937

## The Splendor of Tintoretto in Venice

CHANGING standards of art, which are at last according to Venetian painting the place it has long merited, are not only indicative of a general spiritual evolution of the times; they also mark the establishment of a revised artistic hierarchy more in keeping with the esthetic apprehension of to-day. Such great shows as the Titian Exhibition held two years ago at the Palazzo Pesaro in Venice and the current magnificent Tintoretto display are milestones in this new scale of evaluations. Who, until his assembled works were actually shown in that same green, undulant Venetian light for which they were painted, dreamed of the splendor and variety of Titian? And who has ever before experienced anything like entering the Ca' Pesaro, to be confronted by these immense canvases which, for invention, grandeur of conception and virtuosity of execution, have never been surpassed in the history of art?

In these superb halls Tintoretto's giant figures, as solid and sculptural as Michelangelo's, seem some new emanation of nature, of whose forms they partake. It seems curious, now, to note that Ruskin, in his essay on and comparison of the two masters, complains of this physical rather than mental interest, of the haste of execution, of the accent on evil and suffering rather than on good—

in short of all those qualities of *terribilità* which mark the high Renaissance and which make this show an unforgettable experience.

With the increasing size of the canvas Tintoretto's technique broadens, approaching that of fresco, becomes liberated and finally foreshadows that of Frans Hals and the Impressionists themselves. No longer is there felt the need for dissimulating the brush strokes, which are clearly visible, sometimes on a barely covered canvas, sometimes heavily loaded as Van Gogh. Tintoretto's conception, too, is new. A more graphic, easily comprehended rendition of sacred subjects conforms to the growing faith of the period that culminated in the counter-Reformation, while the receding wave of Humanism, which once exalted Classical legends to heroic heights, now sees them in terms of everyday happenings.

Many of the works on display, long eclipsed by dirt and distorted by the brush of the restorer, have been virtually reincarnated. Others, removed at last from the gloom of Venetian churches to these well lighted rooms, are for the first time visible. A striking early example which has thus been given back to

the world is *The Last Supper* of San Marcuola, whose disfigurement by repainting and the addition of a false architectural background



LENT BY THE CHURCH OF SAN LAZZARO DEI MENDICANTI, VENICE

DETAIL FROM "THE ALTARPIECE OF SANT' ORSOLA," AN EARLY WORK OF TINTORETTO

"SUZANNA AND THE ELDERS" PAINTED SHORTLY AFTER 1560; DESCRIBED BY RIDOLFI

LENT BY THE KUNSTHISTORISCHES MUSEUM, VIENNA





for many years actually prejudiced expert opinion as to its authenticity. Once more reduced to its original dimensions and cleaned, it shows, in its relation between the closely grouped figures and the background, Tintoretto's early emancipation from the Venetian tradition of painting space for its own sake. This distribution of movement and action over every portion of the canvas, supplanting the earlier contraposition of figure and neutral background, was to become one of the artist's most striking characteristics.

On his studio wall Tintoretto inscribed the motto "The color of Titian with the drawing of Michelangelo" and indeed in 1548, in the great picture which first established him as a painter, *The Miracle of the Slave*, we find united the breadth of conception and spiritual tension of the latter with a technical perfection that called forth the amazed admiration of even Pietro Aretino. Here the contrast between the fierce gesture of the executioner holding up the instruments of torture for his master's approval and the sensuous painting of the body of the prostrate slave communicate an awareness of physical violence that is the ultimate exposition of tactile values. The excited group of men, the magnificent, half turned away figure of the Michelangelesque woman and the upraised gaze of the child she holds, who, alone, perceives the avenging form of the saint, give this picture its extraordinary power and drama. The latter, swooping down from Heaven like a bird of prey, recalls, in its masterly foreshortening, Tintoretto's studies made from suspended wax figures in the days when, denied instruction by Titian, he was left to devise his own artistic education.

Three other great canvases further deal with the St. Mark legend. In the first of these we see the body of the saint being carried from the square of Alexandria during a thunder storm. It is possible that Tintoretto had the Piazza San Marco in mind when he painted this scene; certainly there is a familiar look about the arcades and a local feeling about the populace

(RIGHT) "THE LAST SUPPER" OF SAN GIORGIO MAGGIORE, DETAIL  
(BELOW) "THE PRAYER IN THE GARDEN," FROM THE LATTER YEARS

LENT BY THE CHURCH OF SANTO STEFANO, VENICE



LENT BY THE CHURCH OF SAN GIORGIO MAGGIORE, VENICE



fleeing for shelter from the pelting rain that recalls any sudden summer storm in Venice. Exciting atmospheric effects and a dynamic depth of perspective increase the sense of nervous tension in the hurrying group bearing off the body. In the second an extraordinary richness of invention has conceived of no less than five separate incidents, all of which have been brought into relation to each other and to the composition. Over his own foreshortened body the figure of the saint himself appears, his raised hand the center of the converging lines of the barrel vaulting which, like a glimpse down the arches of time, leads the eye into inconceivable depths. The view of fresh air and blue sea at the far end induce a sense of emotional fulfillment which we are often to find again in these works.

Similar use of perspective may be seen in *The Marriage of Cana* in which Christ, though a tiny figure at the end of the long table, nevertheless dominates the scene. Fruity, golden tones and a sense of well-being emanate from this hospitable board, whose faces reflect a calm and tranquil beauty. Compared with Veronese's more conventional rendition of the subject in the *Accademia*, the action, which here records a variety of homely details, holds greater interest. It is as if the observer had been taken into the picture and invited to participate at the feast.

In this departure from the set staging of a painting Tintoretto demonstrates another great innovation which is to be seen to an even more pronounced degree in the *Last Suppers* of Santo Stefano, San Polo and San



Trovaso. In all three the table is casually viewed from one corner, the Apostles are shown in informal attitudes, and there is an abundance of incident. The figures no longer pose for the artist, but, cut by the frame, permit a view into a larger world in which they wander undisturbed. Side by side with his most awe-inspiring happenings Tintoretto thus introduces some trivial detail from everyday life and, through this factual approach, maintains a sense of veracity in his paintings. This realism, generally attributed to the influence of Jacopo Bassano, marks Tintoretto as the forerunner of Caravaggio and the *genre* schools of the following century and, in spirit, makes him the most modern artist of the Renaissance.

Perhaps the most sensational rediscovery of the show is the great *Crucifixion* from the Church of San Cassiano, pictorially and dramatically unsurpassed among renditions of this subject. In the menacing architectural grouping of the crosses and the ladders, the prostrate and pitiful figure of the Virgin, the callous curiosity of the onlooking soldiery and in the unforgettable greys and silvery tones of a sky as dramatically exciting as that against which Greco saw Toledo, we have probably the master's greatest work.

Tintoretto's magnificent women, whose length of limb and heroic proportions approach them to Michelangelo's impersonal creations, are in strong contrast to Titian's voluptuous beauties. This may be seen in *Danae*, a theme also treated by the latter painter and shown in the 1935 exhibition, though here Tintoretto, surprisingly, introduces a note of cynicism. The celestial shower, seen by Titian as gleaming drops, is precipitated in the Tintoretto version as a rain of gold coins which are eagerly gathered up by the attendant old woman. The *Venus and Vulcan* legend also undergoes summary treatment. Vulcan is shown as a suspicious old man, Venus, obviously guilty, feigns sleep and Mars, no longer a god or

(RIGHT) "PORTRAIT OF JACOPO SORANZO" DATED CA. 1551; (BELOW) THE LEGEND OF "THE CARRYING OFF OF THE BODY OF SAINT MARK"

LENT BY THE ROYAL GALLERIES OF THE ACCADEMIA, VENICE



LENT BY THE CASTELLO SFORZESCO, MILAN



even the customary belligerent symbol of masculine aggressiveness, plays a positively ridiculous role hiding under the bed, at any moment threatened with discovery by the barking of the lap dog. The picture, however, suffers in no way from this realism and is a remarkably lovely one, contrasting with the rather dull and stereotyped conventional allegory, *The Moon and the Hours*.

That Tintoretto took no interest in landscape for itself is deeply to be regretted for, where it is a necessary adjunct of a picture, as in *Narcissus* or *Adam and Eve*, or where it is merely used as an element of contrast to the cruelty of man, as in *Cain and Abel*, he has produced some of his most delightful and poetic studies. But nature, disassociated from humanity, held little meaning for him, as may be judged from the almost childish and purely decorative rendition of the animals in *The Creation*, which recall Carpaccio. The sea to him is an unfriendly, stormy element whose green, wind-tormented depths make an atmospheric background in both the romantically lovely *The Liberation of Arsinoë* and in *The Miracle of the Saracen*. How magnificent is this composition—the sinking ship against the stormy sky, the despairing rowing figures, the young man so airily raised from the boat! Above all others Tintoretto excels in conveying a sense of lightness in flight. From the protecting figure that soars over *The Altarpiece of Sant' Orsola* to the angel pointing the way out of Limbo and, above all, to the deliciously painted Venus who circles about like a swallow in the Ducal Palace *Bacchus and Ariadne*—all his personages have artlessly mastered this third element.

Of the selection of portraits on view that of Jacopo Soranzo stands out for penetration of character. The others in general are good portrayals of public figures presented in their official capacity but emphatically lacking that incisive, biting quality that Titian put into his *Paul III*. One cannot help feeling that forms,

(Continued on page 23)

# Chicago: Personalities in Portraiture

**M**OST important of the summer and early autumn portrait exhibitions of the Art Institute of Chicago is that of the twenty-one canvases of the distinguished men and women who, each in his and her way, have contributed to the cultural, educational and physical growth that Chicago has undergone during the past three score and five years. This collection, which will remain on view until October 31, has never before been assembled, and many of these portraits, though painted by artists of international reputation, have never been publicly exhibited.

The scope of the showing is not merely to present as extensive as possible a survey of the last century, but on the contrary, to offer

most ardent and discerning collectors of modern painting, the galleries of the Art Institute testifying to her taste in acquiring the French Impressionists at a period when such masters as Manet, Monet and Renoir were generally ignored. These three painters were, however, well represented in her collection, which, increased by further additions by her sons, Honoré and Potter Palmer, Jr., has since been presented to the Art Institute.

Another striking canvas is Sargent's portrayal of Charles Deering, Deering, a great collector of old and modern masters, was an intimate friend of the painter's and the artist has here portrayed him with great sympathy on a small canvas against a brilliantly handled



EXHIBITED AT THE ART INSTITUTE OF CHICAGO

(LEFT) "CHARLES DEERING AT BRICKELL POINT" BY SARGENT; (RIGHT) "PORTRAIT OF EDITH BLAIR" BY GIOVANNI BOLDINI

works selected primarily on the basis of artistic quality. From this standpoint that as many as twenty-one portraits of outstanding merit have been assembled is a tribute to the culture and discriminating taste of these late nineteenth and early twentieth century leaders of Chicago's society.

On entering the exhibition one of the most striking works may be seen on the south wall of the gallery. This is a magnificent full length portrait, lent by the Chicago Club, of Arthur Caton by Anders Zorn, painted with the distinction that the great Swedish master bestowed on his best canvases. Zorn had a great vogue in Chicago, dating from the time when he came to the city as Commissioner from Sweden to the World Columbian Exposition, and here he executed a number of portraits of the fashionable figures of the day. We can thus compare this work with the artist's life size *Portrait of Mrs. Potter Palmer* in her official capacity at the 1893 Fair, a standing figure in which the vaporous delineation of the dress contrasts with the sharp characterization of the face. The lighting is from below and the color scheme is limited to those soft golden tones that indicate a warm fire burning in the room, enhancing the animated expression of the face. There is a double interest in this portrait in that Mrs. Palmer, who died in 1918, was one of Chicago's

tropical landscape, recalling some of the painter's South Sea sketches.

A typical Boldini is the delightful *Portrait of Edith Blair* in which the Parisian painter has interpreted the sitter with his customary fashionable mannerisms, executed with that technical *bravura* that is the signature of his canvases. Painted in Paris in 1902, it is a piece of spirited drawing seen in a delicate scale of greys, lavenders and pinks. On another wall is a more restrained rendition of her sister, Mrs. Howard Linn, by the English artist, Glyn Philpot, conceived in tones of soft brown, grey and black, whose dark harmonies display a kinship with the Spanish masters. The neighboring canvas is a three quarter length painting of Frederick Stock by Leopold Seyffert, lent by the Chicago Orchestral Association.

There is a commanding portrayal of William Rainey Harper, first president of the University of Chicago, by Gari Melchers, who has also painted Charles A. Hutchinson, one of the most active founders of the Institute. Louis Betts' full length canvas of Martin Ryerson is a brilliantly characterized likeness of this great and generous collector whose donations form the basis for so many departments in this institution. Other internationally known painters included in the summer showing are Jacques Emile Blanche, Sorolla, Sir William Orpen, Whistler, Leon Bonnat and Frederick Freer.



# Native Art at The Addison Gallery

RESIDENTS of New York are fully aware of the extensive and significant collections in the Whitney Museum of American Art and of the increasingly adequate representation of American art in the Metropolitan Museum. Even collectors and dealers, however, frequently overlook some of the important American museums within an easy motoring radius of the city which supplement to a considerable extent the New York museums. It is especially interesting to find one of the younger museums specializing in the American field celebrating the tenth anniversary of the foundation of its collections, with a record of development and growth which indicates still further the recognition which American art is receiving in public collections. The Addison Gallery of American Art, at Phillips Academy, Andover, Massachusetts, is placing on exhibition for the first time, in August and September, the greater proportion of its permanent collection.

The nucleus of the collections of the Addison Gallery were presented to its parent institution, Phillips Academy in 1927, by an alumnus of the school. At that time, there was no thought of an art gallery at Phillips Academy, and no courses, or in fact any active interest in art in the school. While some of the items acquired, and especially the extraordinary trio—Winslow Homer's *Eight Bells*, *West Wind*, and *Eastern Point*, were of sufficient importance and interest to attract attention in the art world, no one was aware of its ultimate significance until the announcement of the gift of the Addison Gallery in 1930 and its completion in 1931. It then became apparent that one of the most courageous adventures in the history of American collecting had been launched.

In a period of steadily rising and sometimes fantastic prices, the generous donor and his four associates on the Addison Gallery Art Committee had been willing to spend whatever was necessary to secure outstanding examples of the work of American painters. At an expenditure of over a million and a half dollars the nucleus of a collection unsurpassed in its field had been established. In addition to the Homers already mentioned, three outstanding examples by Albert P. Ryder—*Coustance*, *Way of the Cross*, and *Toilers of the Sea*; two by Thomas Eakins—*Salutat*, and *Elizabeth at the Piano*; three Bellows, four Hassams; three Luks; three Sargents; six Thayers; four Twachtmans; four Weirs and distinguished examples by Washington Allston, Ralph Blakelock, George De Forest Brush, George Fuller, Homer Martin, Alexander Wyant and Benjamin West had all been acquired.

It is a source of continual surprise to one who has the privilege of a second guess ten years later that so comparatively few mistakes were made in this initial, rather breathless period of formation of the collections. In a few instances, better examples have since come to light, in others, the enthusiasm for an individual artist may have carried his representation further than his ultimate importance would justify. The Committee had a very definite slant in favor of the last quarter of the nineteenth century and the older and more conservative leaders of the early twentieth. With due allowances

for such limitations, however, this first three years of collecting must remain, ten years afterwards, as one of the most important single achievements in the history of collecting in the field of American art. For the successors of the original committee and their representatives on the administrative staff, it remained only to fill obvious gaps in the collection of paintings, and to enlarge the scope of the collection to cover a broader field, in order to insure recognition for the new Gallery as among the leaders in the American field.

This problem of enlarging the scope of the collection of the Addison Gallery has been faced during the past seven years, and within the financial limitations imposed by the depression, a satisfactory

solution is gradually being found. The generous bequest of an original member of the Art Committee, Miss L. P. Bliss, provided the nucleus for a better representation of contemporary painting, with examples by Kuhn, Davies, Prendergast and Kenneth Hayes Miller. This was followed soon after by an anonymous gift of outstanding examples of the work of Burchfield, Canada, Hopper and Speicher, and by the gradual acquisition, through purchase, of other outstanding contemporaries: Benton, Curry, Dickinson, Eilshemius, Glackens, Kane, Marin, Dickinson, Varum Poor, Soyer and Sterne. Another fine Eakins, *Portrait of Professor Henry A. Rowland*, was received as a gift from Mr. Stephen C. Clark, which, with the purchase of a landscape by Doughty and the gifts of representative examples by Church, Dearth and Durand, strengthened still further the already outstanding representation of the nineteenth century.

While the Addison Gallery was originally conceived as primarily a collection of American paintings, its scope has been gradually extended until it is today in a larger sense, a museum of American art. Not only in the field of watercolors, where some recent acquisitions by contemporaries have been made, but also in that of prints and drawings, a more adequate balance is being sought. The group of drawings is of especial interest

as this is a field strangely unrepresented in American collections.

With the extensive loan collections of early American silver, glass and furniture from the Mabel Brady Garvan Institute at Yale University already on view, there has been less incentive at Andover for important acquisitions in this field. The permanent collection of silver has, however, several distinguished pieces, a fine tankard and the famous *Sea Fox* can by Paul Revere, exceptional tankards by Meyer Myers and Nicholas Roosevelt and tea pots by Myers and John Hastier. In the near future, it is planned to establish a collection of American textiles.

More recently the Addison Gallery has acquired a number of important works by contemporary artists. These include *Buck Niggers*, an oil sketch, and *New York Skyscrapers*, a watercolor by Reginald Marsh, acquired through the Rehn Gallery from the artist's recent one man exhibition at the Addison Gallery; *Industry* by Preston Dickinson, a smaller version of the picture in the Whitney Museum of American Art, acquired from the Walker Gallery, New York, and *Flowers* by Charles Demuth from the Kraushaar Gallery.

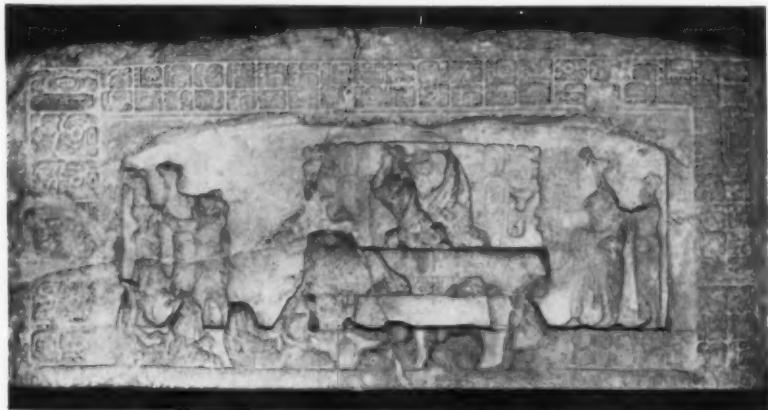


RECENTLY ACQUIRED BY THE ADDISON GALLERY OF AMERICAN ART, ANDOVER  
REGINALD MARSH'S WATERCOLOR, "NEW YORK SKYSCRAPERS"



# Art of the Americas: A Texas Event

**A**N EXHIBIT of fine art that is put together with a flair for interesting correlation is presented this year by the Dallas Museum of Fine Arts, acting as the Art Department of the Greater Texas and Pan American Exposition in Dallas, which was



LENT BY THE GOVERNMENT OF GUATEMALA

A CARVED MAYAN STONE LINTEL FROM PIEDRAS NEGRAS

opened to the public on June 12 to remain until October 31.

Director Richard Foster Howard, who assembled and is presenting this exhibit, has done a masterly piece of work. He has managed to bring new life and clever innovation to something so cut-and-dried as pictures on a wall. The moment a visitor enters the great portals of the Museum he realizes that this young scientist and psychologist has an unusual feeling for showmanship, and for the demands of the public. Before the visitor leaves, he will learn that Mr. Howard has luck on his side, too, for many surprises await him here.

He will see the fabled gold of the Incas, cast in the jungles of South America long before Columbus discovered America. He will find on display for the first time in the United States paintings by such great masters as Velasquez, Rubens and Rembrandt that have long been lost to the world of art.

Mr. Howard does not attempt to tell in this exhibit, as the Exposition display sought to do last year, the world history of art, but he does try to present a comprehensive chronology of the art of the Americas. So simply and broadly is this general idea set forth that every visitor who views the collection will be able to anticipate the day when fine art will have become an integral part of the everyday life of the people.

Even a child may learn in the Dallas Museum that human civilization and culture existed on the Western hemisphere long before Columbus led the Spanish caravels across the Atlantic. Great gold idols of exquisite workmanship, and pieces of sculpture executed centuries prior to 1492, will prove it.

Students will better understand the revolt of American pioneers in art against the over-sophistication of Europe when they look upon the paintings done under the shadow of Spanish domination. These pictures show definitely that this form of art had no kinship with the more primitive exactions of life in the New World. It looks backward on an old culture, rather than forward along the lines of modern development. It thus makes all the more surprising the display of contemporary American Art, where both spirit and interpretation have been liberated.

First comes the Middle American material, presented in the spacious Hall of Sculpture. It consists of about seventy-five objects of cast gold, sculptured and incised stone, pottery and textiles. They are arranged to give an inclusive view of Middle American art. In

the display are objects from the ancient ruins of the Mayas, Aztecs, Zapotecs, and Mixtecs in Mexico and Central America, and of the Quimbayas and Incas in South America.

This material was chiefly collected from three museums: The American Museum of Natural History in New York, the University Museum of the University of Pennsylvania in Philadelphia, and the Department of Middle American Research of Tulane University in New Orleans. Important contributions were made also by Joseph Brummer of New York.

Almost unbelievable things are in this display. Pure gold in great sheets worked into cast idols with the fine craftsmanship of fine gold jewelry. Great stone heads, some of them blazing with color. Fantastic pottery animals in which the Zapotecs put the ashes of their dead. The mirrors, the golden ornaments, the jade necklaces of queens forgotten these many centuries.

Especially interesting is a great stone lintel representing a Maya sacrifice. It was carved with stone tools a thousand years ago by the Mayas themselves.

A model of a Mayan temple which shows how these ancient places of worship were built occupies a prominent place. Near it lies stonework taken from the actual temple, making it possible to compare the stonework in the model with the pieces themselves.

Second in the order of the art history of the Americas come the pictures which depict the art expression of the western world under the political domination of Spain. There are fifteen of these paintings hung in the same room with the Middle American exhibit. They were loaned from the Lamborn collection of the Pennsylvania Museum of Art. Painted in Mexico during the seventeenth and eighteenth centuries, they follow European traditions and definitely show the influence of Murillo.

Several of these old paintings are of an amusing character. They portray naïve attempts to convert Indians to Christianity and to adapt religious ritual to the primitive Indian's understanding. Since the Mexican of an older day could not grasp the significance of the white Gods of the Christian era, the Dieties are here portrayed as dark brown—the color of the Indian's own skin.

The surprise of the exhibition, however, is another collection of paintings consisting of a group of forty-three old

masters collected for the most part in South America by an anonymous patron of art and shown here for the first time in the United



LENT BY THE UNIVERSITY MUSEUM, PHILADELPHIA

ZAPOTEC FUNERARY URN FROM GUILA, OAXACA



LENT BY THE UNIVERSITY MUSEUM, PHILADELPHIA

QUIMBAYAN REPOUSE GOLD BREASTPLATE FROM COLOMBIA

States after many years of neglect amounting to total oblivion.

All save a few were brought from the collection of the Marquis de Torreteglia, of Lima, Peru, about the year 1912. Since their arrival in America they have lain in storage which necessitated considerable cleaning and restoration. These paintings include little known works of Velasquez, Rubens and Rembrandt which have aroused considerable interest in the art world since their rediscovery.

In one or two further rooms are hung old masters collected by local patrons of art. Here may be seen the greatness of the European past, contrasting with that of the Americas, but closely related to us by culture and tradition.

A third general division of the Museum consists of two important collections of modern art. Works in the first section are by well known American and Latin American contemporary painters and were submitted by invitation only. Those in the second section were chosen from a competition open to Texas artists. To stimulate interest in this modern art division the Exposition has offered a prize of a thousand dollars which is to be awarded late in August.

The majority of pictures in the first section have been contributed by leading living artists of the United States, though Mexico is also well represented, and there are notable paintings from Guatemala, Colombia, Brazil, and Venezuela. All are oil paintings in the conventional classifications of landscape, figure, portraiture and still-life, and together they represent a progressive and lively group of contemporary artists of the Americas. Surrealist, abstract and non-representational art has on the whole been avoided, it being considered a passing phase in no way indicative of the true artistic trend of the country.

In assembling the large exhibit of contemporary Texas painting invitations were issued to some fifteen hundred artists all of whom could claim the state either by birth or adoption. Due to certain strict requirements for shipping about seven hundred of these artists responded and from this number a jury of outstanding connoisseurs of art selected one hundred and thirty-nine paintings and miscellaneous works. Sixty-three of these are oils with an equal number of watercolors, prints and drawings. Seven pieces of sculpture are likewise on exhibition.

The jury for the Texas competition was composed of Donald J. Bear, director of the Denver Museum of Art, Xavier Gonzales of Sophie Newcomb College, New Orleans, and Frederick Browne, instructor in painting at Rice University, Houston.

Pictures and sculpture chosen by this jury may certainly be considered the best and most representative Texas art available at the present day.

The Texas collection is not without its elements of surprise, as



LENT BY THE FERARGIL GALLERIES

"RAIN ON THE RESERVATION" PAINTED BY MARTIN GAMBEE

several names entirely new to the public are to be found among the exhibitors while a few of the better known artists are missing. All, however, tend to present regional material which makes for greater interest to Texans and outsiders alike. Each section seems to have its specialty. For the outsider the true significance of the exhibition comes from being able to judge the work of Texans by contemporary national and international standards.

Dallas has been found strongest in oil painting and sculpture while South Texas show preference for watercolor and Denton is best represented by decorative still-lives, watercolors and drawings. From West Texas there is but a scant showing, although this picturesque section should produce some of the best regional art of the state.

While engaged in assembling the Exposition exhibit Mr. Howard conceived the idea of obtaining permission from the Metropolitan Museum to display one of the most notable of all American paintings, the great canvas by Manuel Leutze of *Washington Crossing the Delaware*. The size of the canvas, however, involved difficulties of transportation which eventually resulted in the abandonment of the project. However, about this time there was discovered the original color study from

which the larger canvas was made. The Metropolitan painting measures roughly fourteen by twenty-two feet while the study is about a third as large and proved suitable for the exhibition.

Leutze had the first big picture on this subject nearly completed when his studio caught fire. He saved the study, but the large painting was damaged by flames. The company insuring the studio paid for the big painting, and later sold it at auction in Germany. Leutze then set about to make another full-size painting for America, using the study currently on display at the Dallas Museum.

A final word should be said for the handsome new museum building which is to be known as the Dallas Museum of Fine Arts.

There follows a complete list of lenders to the exhibition: The American Museum of Natural History, Mr. Thomas Hart Benton, The Boyer Galleries, The Brummer Gallery, The Downtown Gallery, The Fort Worth Museum of Art, The Ferargil Galleries, Mr. Ernest Fiene, Mr. and Mrs. Henry C. deGrummond, The Government of Guatemala, The Grace Horne Galleries, Miss Dale Heard, Mr. R. Vernon Hunter, C. W. Kraushaar, Mr. Ward Lockwood, Mr. John Lyman, The Julien Levy Gallery, The Macbeth Gallery, The Midtown Gallery, The Milch Galleries, Mr. J. P. Minton, Mr. Joseph Meert, The Montross Gallery, The Peabody Museum of Archaeology and Ethnology, Harvard University, The Pennsylvania Museum of Art, Frank K. M. Rehn, Mrs. Alma Reed, The Reinhardt Galleries, Mrs. Virge Steger, Mr. Frederick Shane, Tulane University, Department of Middle-American Research, The University Museum, University of Pennsylvania.



LENT BY FRANK K. M. REHN

"MARY R." EUGENE SPEICHER'S RECENT NUDE

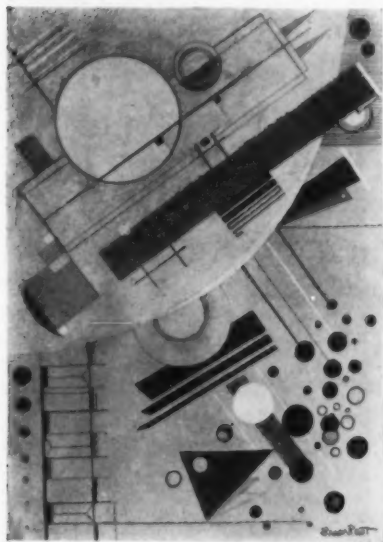


EXHIBITED AT THE DALLAS MUSEUM OF FINE ARTS

"IN OKLAHOMA" BY THE TEXAS ARTIST WILLIAM LESTER



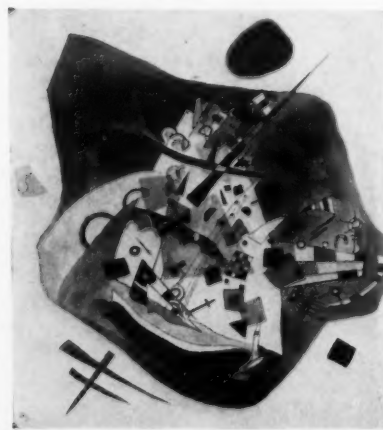
# GUGGENHEIM'S MODERN ART FOUNDATION



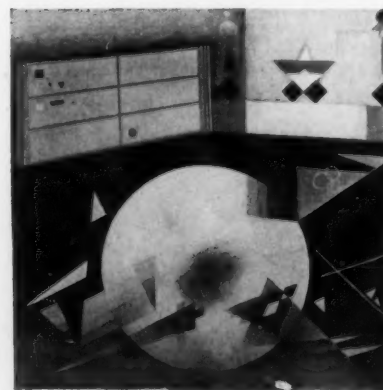
STUDY BY RUDOLF BAUER, 1925



REBAY: "IMPROVISATION" 1922



VASSILY KANDINSKI: A STUDY

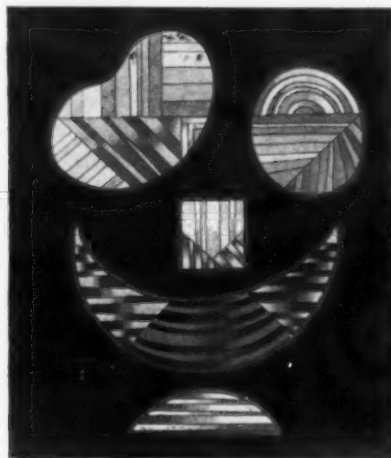


"LIGHT CIRCLE" BY BAUER, 1936

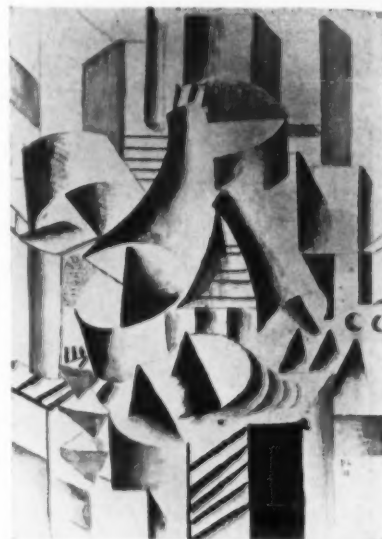
**E**VEN in a year which can record such signal examples of generosity on the part of public-spirited citizens as those set by Andrew Mellon, Jules Bache and Samuel Kress, the news of the recent creation of the Solomon R. Guggenheim Foundation, as announced on June 25, is of a nature to arouse the greatest admiration and interest in this new milestone of American educational and artistic endeavor.

The family's name is one familiar in the annals of American art for the Scholarships for Advanced Study Abroad created in 1925

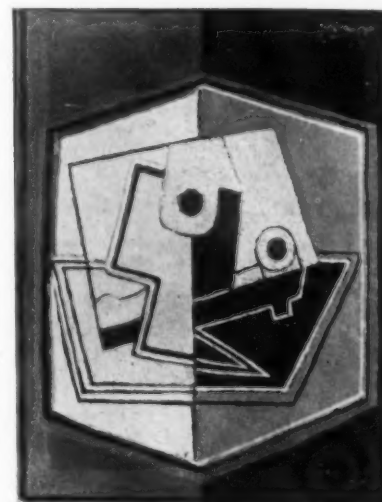
"QUINTETTO"  
WATER-COLOR



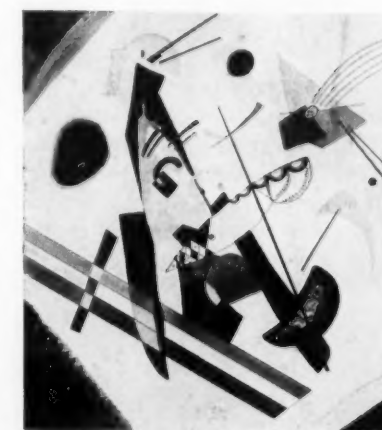
BY OTTO  
NEBEL,  
1934



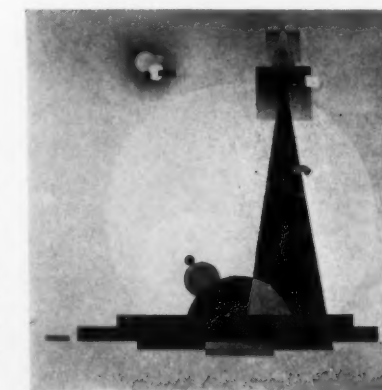
LEGER: "FUGUE COMPOSITION"



PABLO PICASSO: "COMPOSITION"



WATERCOLOR BY KANDINSKI



RUDOLF BAUER: "RED POINT"

by Simon Guggenheim, brother of the present donor, the splendid results of which have made themselves felt in the past twelve years. In the same spirit Solomon Guggenheim, who is already known for his famous and extensively exhibited collection of non-objective art, has herewith made a magnificent gift for the purpose of specializing and cultivating native talent while at the same time stimulating the artistic interest and appreciation of the public.

The Charter of the Foundation provides for "the promotion of art and for the mental or moral improvement of men and women by furthering their education, enlightenment and aesthetic taste, and by developing the understanding and appreciation of art by the public," and Mr. Guggenheim himself writes: "I am convinced that an interest in and understanding of art and the development of aesthetic standards are important factors in the education of the people and in their enjoyment of life. I desire to encourage the development of the aesthetic sense of our people."

In this spirit has the organization been set up. The practical details and the judicious application of these funds has been assigned to a Board of Trustees, of which Mr. Guggenheim is himself a member, and who are vested with ample powers for the establishment of scholarships and professorships, the supplementing with adequate funds of existing art movements, the creation and maintenance of museums and the acquisition of works of art. These activities

"ABSTRACTION," OIL  
ON WOOD



BY BEN  
NICOLSON

ties are to be in no way localized in either New York or any other Eastern center, the movement being a national one and intended to extend above all to those areas where the need is greatest.

In addition to this fund the Solomon Guggenheim Collection of Non-Objective Art, which is the foremost of its kind in the country, has also been donated and, when further plans can be made, will be suitably exhibited to the public. It should be noted, however, that the scope of the Foundation is in no way limited to this one phase of modern art but that it will in every sense pursue a broad and open-minded policy.

(Continued on page 23)



# New Exhibitions of the Month

## Peirce, An Outstanding American Artist

ONE of the most important one man shows that has been seen in New York for many moons is that of Waldo Peirce, now current at the Midtown Galleries. It is regrettable that this excellent display should come so early in the season that many are destined to miss it; Peirce's paintings are, however, going on a protracted tour of the country where it may be hoped that they will inspire our ever-present crop of young American talent to turn from their political sermons and aggressive nationalism towards a healthier enjoyment of painting for itself, and a love of life which is not dependent on popular formulas.

Peirce's exuberance has been amply commented on; what is even more striking is his complete technical proficiency which enables him in one of his most animated scenes to produce, apparently effortlessly, those vibrating harmonies of tone that are generally confined to stiff studio studies only. Thus *Haircut by the Sea* has narrative interest, a magnificently flowing, almost sculptural, composition together with the glowing flesh tones that recall the greatest of modern masters, Renoir.

Peirce's is the intense quality of experience that enables him, without sentimentality, to invest a public ceremony with all the dignity that it probably lacked. His elephants in *Circus at Night* are as mysterious as if glimpsed by moonlight on the African Bush, his study of daisies and clover has all the scent of summer fields, and his watercolor, *Bulls at Pamplona* with its fierce little black figures, the pulse-quickenning rhythm of Spanish music. R. F.

## Recognized Painters in a Varied Showing

THE Boyer Galleries, with a showing of their already familiar group of artists, offer a between-seasons exhibition of remarkably high quality. Here is John McGrady's *Swing Low Sweet Chariot* which already promises fair to become one of America's popular pictures. Actually, aside from its more obvious literary appeal, it is a striking piece of work; neither the humorous treatment of the dusky heavenly company and the consternation they arouse in the baying hounds, the ghostly light on the architectural cloud masses nor the Model T Ford bathed in supernatural radiance account for the fascination of this picture. Rather it is the artist's feeling for the desolation and poverty of a backward country whose

people must warm their hearts with such glittering fairy tales which makes this McGrady's most important picture.

For pure poetical enjoyment of painting Eilshemius' *Diana* and *By a Waterfall* dominate the show. The latter in particular is un-



EXHIBITED AT THE MIDTOWN GALLERIES

"MAINE TROTTING RACE," A RECENT EXAMPLE OF WALDO PEIRCE'S WORK

surpassed among modern landscapes; it has the intuitive directness of a Cézanne with something of the quiet lyricism of Gainsborough's pastoral scenes. As always in Eilshemius' painting, his slight, childish figures emphasize the idyllic quality of woods, cliffs and fields—a dream-like world of delicate tones and lights.

Andrew Dasburg shows a modern version of a favorite nineteenth century theme. Three dead ducks, no longer apologized for by a fowling piece and other stage properties, are treated for their own qualities of form against a background of cross-hatched strokes of color that has the gaiety of an Indian blanket. A further and welcome incursion by Gorki into the realms of reality in his *Washington Square, South*. Emlen Etting shows some windy *White Tulips* and a *Sunday Morning* view of a deserted garden alley whose statues have apparently been caught out after the night before. Very striking are two works by Herman Maril, *Work Boat* and *In the Kitchen*, the latter solid and satisfying in its definite statement of essentials.

R. F.



EXHIBITED AT THE BOYER GALLERIES

"DIANA," EILSHEMIUS' IDYLIC RENDITION OF THE CLASSICAL LEGEND

## Here and There in the Galleries

BOB BROWN, whose watercolors hang at the Hudson D. Walker Gallery, announces himself as being "wholly of the Midwest," and his works, which proclaim a thorough knowledge of his medium, show a determination to glorify the Minnesota landscape by the abundant use of color and movement. While these two qualities are arresting in the individual picture, they nevertheless detract from the show as a whole and it is with relief that one turns to such a painting as *Yellow Cat*, a fine rendition of tumbled down houses which do not spring out of their frame. Brown's evident talent is shown, however, in a convincing study of workmen, *Black Toppers*, while a more imaginative note is struck in a painting of a group of smoke stacks, standing like lonely forest trees against a snowy background.

UNDER the unassuming title of "Watercolors and Drawings by American Artists" the Walker Galleries have assembled a show of surprising interest.

(Continued on page 25)

# ART THROUGHOUT AMERICA

## *Andrew Mellon, Greatest American Art Patron*

WITH the death of Andrew Mellon on August 26 last America has lost not only one of her foremost public figures but one of her greatest benefactors. It will remain for future generations to appreciate the true magnitude of Mr. Mellon's gift to the nation in the form of his unparalleled art collection which, as the nucleus of a National Gallery, is bound to play so preponderant a role in forming the artistic tastes and traditions of the country. If insufficiently acclaimed in his day for this act of self-effacing generosity, the name of the founder, though purposely withheld from the institution, will go down among those of our great Americans and Mr. Mellon's most worthy memorial will be the growth of artistic appreciation in this country whose standards of excellence have been set by the magnificent array of works so discriminatingly assembled during the generous donor's lifetime.

## *San Francisco: A Cézanne Show*

AN EXHIBITION of the work of Paul Cézanne at the San Francisco Museum of Art brings for the first time to the West coast public a more than adequate representation of this master of modern painting. Included are thirty-seven oils, fifteen watercolors, twenty-five drawings and twelve prints, carefully selected to trace the development of Cézanne's art from his student days in 1860 to the year of his death in 1906. Most of the examples are, however, from the period of Cézanne's artistic maturity when he was patiently working out his problems of form, though the two early stages when he was still under academic influence and when he was learning the lessons of the Impressionists, are also represented by some extremely important works. The showing is thus an unusually complete and instructive one.

The examples have been most generously lent from collections in both Europe and America. Some have never before been on public view; many are shown here in America for the first time. Foreign lenders include the Albertina Collection in Vienna, the Galerie Pierre, Dr. G. Schweitzer, Lord Ivor Spencer Churchill, Mr. Justin Thannhauser, Mr. John Rewald and Mr. A. Chappuis. Nearly all of the American collectors, museums and galleries possessing Cézannes have likewise lent their finest examples for this exhibition.

## *Toledo: Acquisition of a Daumier Painting*

A DAUMIER painting, *Children Under a Tree*, is one of the latest acquisitions of the Toledo Museum of Art, and a notable addition to its collection of modern French work. The gift of the Museum's founder, Edward Drummond Libbey, it was secured from M. Knoedler and Co. in New York.

*Children Under a Tree*, a study of four young people who form a group in the shade of a large tree, lacks the social implication of some of Daumier's works. The somber tones of this canvas contrast with the Impressionist paintings which are exhibited in the same

gallery of the Museum. For a varied and colorful palette Daumier substituted chiaroscuro, which he employed in a way that lends drama to his paintings and a sculptural effect to his figures. In this conception of form he has been cited as a follower of Michelangelo.

A striking center of interest in the dark foreground of the canvas is formed by the brilliant white of a small book lying in the lap of the oldest girl of the group. In the background are traces of sunlight on the grass and in the silvery sky, the brushwork being broader here than in the rest of the canvas. Against this are massed the olive green branches of the tree.

Honoré Daumier has long been recognized as one of the most competent and scathing caricaturists of the nineteenth century. Only of late has he been acclaimed as one of France's most eminent painters of the last century, and one of the fathers of Impressionism and Post-Impressionism as well. Ironically enough, Daumier drew caricatures for Paris newspapers most of his life, but he thought of himself as a painter in his later years and numbered among his friends, who were many, such masters as Corot, Courbet, and Delacroix.

## *Portland: A Cornelis de Vos*

THE Portland Art Museum's most important recent acquisition is a fine life-sized panel entitled *Woman and Child* by the Flemish master Cornelis de Vos. This important work of the first half of the seventeenth century is the gift of the Samuel H. Kress Foundation. Painted in oil on a wood panel 42 $\frac{5}{8}$  inches high by 33 $\frac{1}{4}$  inches wide, it is enclosed in a massive carved gilt frame wholly in keeping with the period of the picture.

The facts about the life of de Vos are fragmentary considering his importance as an artist. Little research has been done concerning him, and

his works have never been chronologically arranged. He was born at Hulst in 1585, his master was the little-known David Remeus, he became master of the Guild of St. Luke in Antwerp in 1608, was Dean of the Guild in 1619-20 and died in 1651. He is supposed to have worked with Rubens for a time, and certainly shows in his earlier work a fondness for the great master's florid coloring and sumptuous accessories. In his types, however, he reflects the sedate Antonio Moro rather than the robust Rubens. The style of de Vos undergoes a considerable change about 1630. This was due to his friendship with Van Dyck from 1627 to 1632, the years between the latter's second visit to Italy and his leaving for the court of Charles I of England. Under Van Dyck's influence his color becomes more subdued and his types more elegant. In spite of this change he never loses his own quiet, rather stolid manner. He treats his sitters with sympathy and kindly understanding, and, notwithstanding elaborate costume and setting, shows them to be people of simple and human character. Again the influence of Rubens and Van Dyck is responsible for this fondness of elegant attire—an environment not altogether suitable to such unassuming people.

The Museum's new portrait shows something of Rubens' high color in the faces and even more so in the hands. The red drapery in



LENT BY MR. A. CHAPPIUS TO THE SAN FRANCISCO MUSEUM OF ART  
CEZANNE: A PENCIL DRAWING, "PORTRAIT OF MADAME CEZANNE"



the background and the gold brocaded dress front and large ruff all indicate the grand manner. The placid dignity of the woman is, however, much more in keeping with the style of Van Dyck. The play of affection between the mother and the little girl and the obvious shyness of the child impart to the picture a human quality free of all pomp or affectation, which is characteristic of de Vos and not often encountered in the work of his better-known contemporaries, Van Dyck and Rubens.

The *Woman and Child* was in all probability painted between 1620 and 1625. Although the figure of the woman is fairly wooden, the general character of the picture exhibits greater freedom than is shown in his works of about 1620. On the other hand the ruff, which lasted longer in the low countries than elsewhere, was seldom worn in Antwerp after 1625, when the tight manner of wearing the hair gave way to a looser coiffure at about this time.

### Minneapolis: Gift of German Ceramics

**T**WENTY-FIVE eighteenth century German tankards and two dishes called by the French "fool the eye" dishes, all of high quality and of a type that is seldom seen in this country have been given to the Minneapolis Institute of Arts by Mrs. Ridgely Hunt of Washington, D. C.

The "fool the eye" dishes are a curious phenomenon of mid-eighteenth century German ceramic art. They are dishes made in the form of vegetables and meats served at table. The cabbage was intended to be served in the dish which looks like a cabbage. The dish which looks like a boar's head was intended to contain one of those savory concoctions of wild boar's meat, dear to the hearts of hunters in France and Germany.

These dishes are life size, perhaps even a little larger, and are painted to simulate the color and texture of the thing imitated. The half-hearted intention is to fool the eye and help to sophisticate the formal dinner. Obviously such dishes fool no one; but they do add to the appearance of the table and give the potter an opportunity to show his skill in these facsimiles of nature.

The dishes in Mrs. Hunt's gift to the Institute are an unusual form of ceramic art. The steins or tankards are more familiar. They represent a high point in faience work when the competition of newly developed porcelains was requiring the best efforts of faience artists to maintain markets. They all have pewter lids, and about half have pewter bases also. They are frankly of so-called peasant nature but they achieve peasant *quality*. By this is meant that they were not intended for an aristocratic use or a bourgeois imitation of aristocratic use, that they are honest craftlike products intended to be used and enjoyed. Their dates range from about 1740 to 1807 and their decoration was freely borrowed from any source that appealed to the maker's fancy.

A sturdy silhouette, competent proportions of the pewter work, and gay exuberance of the under-glaze decorations distinguish these pieces. The colors are lively but harmonious and combine mauve, mustard, blue-green, brown, black, and yellow in unaffected spirit. Some of the designs are naturalistic and geometric while others include vignettéd scenes.

The pewter thumb knobs offer a good point for comparison. Together all twenty-five of these tankards (stein is a later word used

mostly in reference to earthenware drinking vessels) make a jolly company and attest the craft skill of German ceramists. Their good condition as well as their choice period aid greatly in building up the Institute's ceramic collection.

### Washington: A Museum of Modern Art

**T**HE extension to other cities of the activities of the Museum of Modern Art of New York will continue this year with the opening in November of the Museum of Modern Art Gallery of Washington, D. C.

Over a period of years, out-of-town committees of the Museum of Modern Art have been organized in various eastern cities. In 1935, a new step was taken with the consolidation of the Cambridge and Boston committees and the organization of the Museum of Modern

Art in Boston which, though having no permanent gallery of its own, last year sponsored the presentation of three exhibitions of contemporary art.

Plans for the Washington Gallery, which were formulated with the Museum of Modern Art last spring by Mrs. Dwight Davis and Mrs. George Garrett, include provision for a permanent location for exhibition rooms, and work is already under way toward the redecoration of a handsome gallery at the corner of Seventeenth and H Streets N.W.

Exhibitions presented by the Washington Gallery will not be confined to exhibitions circulated by the New York Museum, but all paintings included in the exhibitions organized by the Washington committee will be subject to the approval of the Directors and Trustees of the Museum of Modern Art in New York.

The opening of the new Museum in Washington will take place about November 15 with the exhibition of a group of paintings by Cézanne, Gauguin, Van Gogh, Renoir and Seurat. Among the important pictures to be included are — Renoir's *Au Moulin de la Galette*, belonging to Mr. John Hay Whitney, which has been hanging this summer in the Renoir

show at the Metropolitan; Seurat's *The Side Show* and Van Gogh's *The Night Café* both from the collection of Mr. Stephen C. Clark; Van Gogh's *Sunset Over a Ploughed Field*, lent by Mr. J. R. Oppenheimer; Gauguin's *Tabitian Landscape*, lent by Mr. Conger Goodyear; Cézanne's *Femme Accoudée*, lent by Dr. Harry Bakwin and a group of important Cézannes from the Bliss collection of the Museum of Modern Art.

### Cincinnati: Important Prints in a Loan Show

**D**URING the past summer the Cincinnati Art Museum has been the scene of an important loan exhibition of prints ranging in date from the fifteenth to the eighteenth century. These black and white works, which have been lent from the collection of Mr. Edwin A. Seasongoos, include woodcuts, engravings and etchings by German, Dutch and Italian artists, with many rare and unusual examples numbering among them. Of special note is the engraving *Lost Labor* by Israhel Van Meckenem, many other examples of whose work are included in the Seasongoos Collection. *Lost Labor*, however, is a unique print not described by Bartsch and known only to Lehrs in this one example. The latter authority believes it to be



PRESENTED BY MRS. RIDGELY HUNT TO THE MINNEAPOLIS INSTITUTE OF ARTS  
GERMAN FAIENCE TANKARD OF A RUSTIC PEASANT TYPE, DATED 1742

an early work of the Flemish artist.

Likewise on view in the Print Galleries are a selection of fine impressions of Piranese's *Views of Rome*. The gigantic etched plates from which these are taken, in addition to their artistic value, are particularly absorbing to students of history and architecture. Among the many famous landmarks the views of the Forum, as it appeared in the eighteenth century are of special interest.

### *Dayton: a Kaigetsudo*

THROUGH the generosity of Mrs. Harrie Gardner Carnell the permanent collection of the Dayton Art Institute has been enriched by the acquisition of a Bijin (Lovely Lady) portrait by Kaigetsudo, the famous Japanese painter.

Kaigetsudo was one of the originators of the Ukiyoe School of painting started in the early Tokugawa period. This was the school which best reflected the life of Japan, and Kaigetsudo was one of its most illustrious painters. Prints of his are rare, but one of his paintings is much rarer, and up until this time to our knowledge the Boston Museum was the only American museum possessing one of them.

The authenticity of this Bijin portrait has been endorsed by the reputable scholar Teru Akiyama of the Imperial Museum, Ueno, Tokyo and other authorities as a fine



LENT BY MR. EDWIN A. SEASONGOOS TO THE CINCINNATI ART MUSEUM  
"LOST LABOR" AN ENGRAVING BY VAN MECKENEM

example of Bijin portrait by Kaigetsudo. It is from the Matsuda collection.

### *Woodstock: Bolton Brown*

PERHAPS the foremost lithographer that America has produced was one of the original members of the Woodstock Art Colony, Bolton Brown, who, together with Ralph Radcliffe-Whitehead and Hervey White, founded this now famous group. The success of the Woodstock venture is too well known to need recording. This colony not only attracted serious artists from the entire countryside but has established an outstanding name for itself in the world of art. Thus the memorial exhibition of the lithographs of Bolton Brown, at the Woodstock Art Gallery is interesting not only for the high quality of the work on view, but also for its manifold associations.

Brown is notable above all for a technical proficiency which is the result of profound and exhaustive experiment in this generally neglected field. He originated a number of new methods and processes, and these findings, recorded in his several volumes on the subject, are an important contribution to art literature. Among the works on view a night study, *The Crooked Tree* and a magnificently executed *Sugar Maple* effectively demonstrate his supremacy in this chosen medium, lithography.

## ALEX. REID & LEFEVRE, LTD.

BOUDIN  
CEZANNE  
COROT  
COURBET  
DAUMIER

DEGAS  
GAUGUIN  
LAUTREC  
MANET  
MONET

PISSARRO  
RENOIR  
SEURAT  
SISLEY  
VAN GOGH

LONDON  
S.W.I.

1<sup>A</sup>, KING STREET, ST. JAMES'S

CABLES:  
"DRAWINGS, LONDON"

## BIGNOU

NEW YORK  
32 East 57th Street

GEORGES F. KELLER, Director

PARIS  
8 Rue La Boetie

SELECTED FRENCH PAINTINGS



## The Art News of London

A RECORDED Michelangelo drawing whose whereabouts were for many years unknown, has recently come to light in London. This work, executed in black chalk on thin, backed Florentine paper, bears in one corner initials which establish it as having been in the collection of Sir Peter Lely. It was mentioned in Brian Fairfax's account of the sale of these works, and its reappearance is consequently of considerable interest. The drawing is apparently a study for the upper portion of the Sistine Chapel *Last Judgment*. That it antedated this work and was not merely executed after it may be judged by the total nudity of the figures which, in the case of the Sistine fresco, incurred the disapproval of Vatican authorities who required of Michelangelo the addition of the draperies which are absent in the drawing. This work has been favorably compared with other well known drawings of the master.

AMONG the summer shows that have attracted attention may be mentioned that at the Redfern Gallery which includes a variety of works by well known artists. Sickert's *Jenny* and his *Mornington Crescent* hold the visitor's interest as does Duncan Grant's *Dabliss*. Christopher Wood's imaginative *The Dancers* is a charming example by this gifted artist, while Augustus John's *White Rhododendrons* has the directness and lack of mannerisms that go with real accomplishment.

French paintings at the Leger Gallery contrast with their British neighbors. In particular Asselin's *Daffodils and Tulips* is remarkably solid and avoids the sprightly banality of the conventional flower piece. Albert Marquet's *Lausanne*, which relies for its effect on a swift and transient mood, has been deftly executed to catch effects of color and light. Works by Stanley Spencer, Harold Gilman and Ethel Walker are likewise to be seen here.

The show at the Royal Institute Galleries, though large and varied, presents paintings conforming to a general type which is one of mediocre artistic value. An atmosphere of restraint may be sensed in agreeable pastoral and river scenes which, though arousing pleasant associations, offer but limited interest.

ONE of the important recent accessions of the Victoria and Albert Museum is a Byzantine gem of extreme rarity representing Christ on the Cross. Executed in cameo and jasper, this piece is one of the finest known examples of its kind and probably dates from between the tenth and twelfth centuries. To the Department of Textiles have come a highly decorative Swiss fifteenth century tapestry representing *Wild Men of the Woods* surrounded by grotesque monsters, and a seventeenth century embroidery of birds notable for its skillful workmanship as well as for an accurate portrayal of ornithological types. An eighteenth century Nymphenburg madonna, a fine clock by Ahasuerus Fromanteel and a selection of Adam furniture are likewise outstanding among the season's accessions.

SOME notable wall paintings depicting Passion scenes dating in all probability from the late thirteenth century have recently been uncovered in the Galilee Chapel of Durham Cathedral. Though identification of the individual figures is in many cases difficult, a St. Andrew is recognizable as well as a St. Peter, while a fine Crucifixion contains beautiful representations of the Virgin and St. John. Extreme simplicity characterizes these figures which are rendered on a plain cream colored ground, each surmounted by a trefoiled arch painted black. On the east wall over the altar recess, surrounded by a circle, is a *Coronation of the Virgin* accompanied by the kneeling figure of a bishop. Some believe this to be a portrait of the donor of the paintings.

A REVIEW of the past auction season discloses an encouraging upswing in painting prices. During the last few months no less than twenty-five works brought over £2,000 each, thus making the highest total since 1930. The scarcity of first class Italian and English paintings was made up for by a continued demand for Dutch and Flemish seventeenth century masters, Pieter de Hooch and Hobbema having been the two outstanding names of the season. Most sensational were the five Boucher panels which, during June, were sold for 22,000 guineas at Christie's. Gainsborough's *Woodland Landscape* likewise outdid expectations when it brought 3,000 guineas at these same galleries.

## SCHAEFFER GALLERIES

INC.

### PAINTINGS

61 EAST 57th STREET, NEW YORK

LONDON: 30d BURY STREET, ST. JAMES'S, S. W. 1

BY APPOINTMENT

## D. KATZ

XVII CENTURY  
DUTCH PAINTINGS  
ITALIAN PRIMITIVES  
ANTIQUÉ FURNITURE  
& WORKS OF ART

—*DIEREN, HOLLAND*—

Twenty minutes from the railway station at Arnhem, Holland

## HOWARD YOUNG GALLERIES

OLD AND MODERN PAINTINGS

\*\*\*\*\*

NEW YORK  
677 FIFTH AVENUE

LONDON  
35 OLD BOND ST.

## MARIE HARRIMAN GALLERY

### MODERN FRENCH PAINTINGS

61-63 EAST 57th STREET, NEW YORK

FAMOUS

**MODERN ART CENTRE**

IN LEICESTER SQUARE

**THE LEICESTER GALLERIES**

LONDON

**THANNHAUSER**

NOW

**PARIS**

Please note address: 35 RUE DE MIROMESNIL (Corner Rue La Boetie)

**FINDLAY GALLERIES, INC.**

ESTABLISHED 1870

*Old and Modern Masters*KANSAS CITY  
1017 BaltimoreNEW YORK  
8 East 57th St.CHICAGO  
424 S. Michigan Ave.*When in Holland visit***THE BACHSTITZ GALLERY**

THE HAGUE: 11 Surinamestraat

*Select Old Masters—Works of Art*

GREEK    ROMAN    RENAISSANCE    MEDIAEVAL

**LILIENFELD GALLERIES  
PAINTINGS**

21 EAST 57th STREET

NEW YORK

**RALPH M. CHAIT GALLERIES**

## CHINESE ART

600 MADISON AVENUE

NEW YORK

**S. F. ARAM**

PAINTINGS BY OLD MASTERS

2 EAST 56th STREET

NEW YORK

**FRENCH ART GALLERIES, Inc.**

## Modern French Paintings

51 EAST 57th STREET

NEW YORK

**PAINTINGS AND SCULPTURE  
BY AMERICAN ARTISTS****BOYER GALLERIES**

69 EAST 57th STREET

NEW YORK

*The Art News of Paris*

FROM the magnificent collection of Edmond de Rothschild, which is destined for the Louvre, a selection of Rembrandt etchings have been chosen and are now placed on display at the Orangerie. Concurrently with the Exposition, these will remain on view until late in the Autumn. Due to limitation of space only a portion of Rembrandt's black and white work can be shown here; these are, however, all rare states of famous subjects, pointing to the remarkable connoisseurship which went into the formation of the collection. A chronological order has been maintained throughout, enabling the visitor to trace with more than usual clearness the master's development from the precise style of his early portraits executed on a white ground to the masterly, atmospheric impressions of the latter years, while a distinguished provenance adds to the interest of these works. Rembrandt drawings from the same collection are also on view.

OVER one hundred Rubens sketches, borrowed from important collections the world over, have been placed on exhibition at the Brussels Museum. These small works are remarkable not only for their esthetic value; but for their unquestionable authenticity. Comparing them with the large canvases for which they served as models and which were only too often executed by pupils and collaborators, they are perhaps the most genuine indication we have of the master's true style and its evolution over the forty odd years represented. Rubens' striking sense of plastic form and the remarkable virtuosity of a hand that never corrected or faltered may be seen in these sketches. Many of them, which served as samples for prospective commissions, are to be seen in three states: a preliminary working out of composition in *grisaille*, an oil sketch and a third version which is carried out with greater detail. Here, among others, are the series of decorations for the church of St. Charles Borromeo at Antwerp, another commemorating the solemn entry of the Cardinal Infante Ferdinand into this city, the decoration for the Whitehall banqueting room and those of the Torre de la Parada with their magnificent foreshortening *tours de force*.

SOURCES and origins of French painting may be seen at the Bibliothèque Nationale where a magnificent show of illuminated manuscripts covering the period between the eighth and the eighteenth centuries is on view. These works, recruited from the Galerie Mazarine and the Arsenal as well as the library's own collection, form a sequence extending from the Carolingian illuminators of the eighth and tenth centuries through the schools of the Rhine and Loire, the regional groups known under the name of towns such as Chartres, Auxerre, Limoges, etc., winding up with the apogee of the illuminator's art, the works of Jean Fouquet and Bourdichon. This remarkable continuity of the miniaturist's tradition, extending to both secular and religious subjects over the space of eight hundred years, is peculiar to France alone. Not only missals and books of hours but historical works, the Classics and the entire literature of the day including Christine de Pisan, Boccaccio and Guillaume de Marchaut have thus been illustrated. The freshness emanating from these venerable pages is a constant source of wonder and delight, while glowing colors, naturalness of expression and spirituality of conception are in sharp contrast to the art of our modern age.

A CENTURY of Parisian Dress" is the title of a show which has been organized with great taste at the Musée Galliéra. Not only the costumes themselves but paintings illustrative of different modes and periods call attention to the supremacy of Paris in these two arts. The formal cutaway of the mid-nineteenth century accompanies some delightful Ingres drawings, the crinolines of the Third Empire are celebrated by Winterhalter pastels while Carolus Duran and Constantin Guys reconstitute for us the rustling glamor of the *fin de siècle*.

THROUGH the medium of the Société des Beaux-Arts of Zurich an exhibition of some three hundred nineteenth century drawings has recently opened at the Kunsthau. These works, which have been selected and are exhibited with remarkable taste and discrimination, cover the history of painting from David to Millet. Ingres, Delacroix, Daumier, Meissonier and Prudhon are a few of the names included in this unusually interesting show.



## The Splendor of Tintoretto in Venice

(Continued from page 11)

not faces, were Tintoretto's medium of expression and that any painstaking delineation of features must have irked him.

*The Presentation of Mary at the Temple* numbers among the truly great paintings in the show. A remarkable pyramidal composition is further enhanced by the magnificent curving line of the steps which the tiny figure of the Virgin ascends. For all her smallness, however, Tintoretto calls attention to her through one of his favorite devices by which the other mother at the foot of the stairs points her out to her own daughter. This woman is among the finest examples of that calm, heroic type of which Tintoretto is the creator. With a noble gesture she directs the gaze of the child towards the ideal of womanhood. Rich, soft reds and purples shine against the creamy and silvery tones which are further set off by the Oriental splendor of the gold arabesque decoration on the steps. The whole effect is one of overpowering richness and magnificence.

Among the great religious pictures from Tintoretto's latter years is an extraordinary, mystic conception of *The Prayer in the Garden*. Here the figure of Christ is spent with weariness, while the angel offering the cup is also the bearer of light, which gleams with ghostly radiance on leaves and branches. The canvas is an amazing series of dark tones, none of which are actually black, punctuated with splinters of light. Through all this chiaroscuro there is a transparency, the very quality of night, which has almost never been surpassed. Every portion of the picture is alive with strange phosphorescence.

Of the four *Last Suppers* in the exhibition the most remarkable is that from the Church of San Giorgio Maggiore, in which light effects have been carried to their utmost limit. While losing none of their values, the objects and personages in the scene are entirely submerged in the radiance, here depicted as actual rays, streaming from the flaming lamp overhead. Christ, at the far end of the table, has an aura of even greater brilliance, and circling around him are seraphim—true creatures of air and fire. In spite of this supernatural atmosphere the everyday action goes on, with an admirable little still-life glimpsed among the bottles and fruit on the table, a *genre* scene in the right hand half of the canvas and a bewildered serving maid, dazzled by so much glory, in the background. Purely as a *tour de force* this picture has certainly never been surpassed.

No less impressive than this assemblage is what has been referred to as Venice's "permanent one man show," the paintings of the Scuola San Rocco. Of these only one, *The Visitation*, has been transferred from an almost inaccessible position to the Ca' Pesaro. The others stand as they were originally painted and, now, illuminated by powerful lights, reveal anew the wonders of Tintoretto's brush.

The irregular forms of the panels of the ceiling have here afforded the painter a supreme occasion for demonstrating the entire scale of his dynamic, emotional and technical repertoire. Here the vast orchestration of flying figures, foreshortened limbs, rolling clouds and superhuman personages becomes almost overpowering, as in the somewhat theatrical *Moses Striking the Rock*. Unforgettable, however, is the great *Crucifixion*, with its dominating central figure from which radiates one of the most grandiose compositions that has ever been put on canvas. Unforgettable, too, the beautiful *Nativity* with its architectural division of the picture into upper and lower halves, the glory of the angels who peer through the broken roof, the twists of light gleaming on the golden straw of the loft. Extraordinarily modern night effects are in the panels, *St. Mary of Egypt* and *St. Mary Magdalene*, both miracles of evocative, lyrical poetry.

But the vastness of the show renders impossible any complete description. There remains only to praise the herculean accomplishment of the Italian authorities who have given this new view of the master to the world.

## Guggenheim's Modern Art Foundation

(Continued from page 16)

Mr. Guggenheim has expressed himself as having the utmost faith in America's artistic future. He feels that, with time, there can be developed on our own soil a tradition in every way equal to the great European schools and that, by placing within the reach of all every facility for study in this country, rather than in Europe, the accomplishment of this end may be accelerated. The Foundation, the expression of this faith, will fulfill a long felt need and for this Mr. Guggenheim deserves the gratitude not only of art connoisseurs but of the entire American people.



A COLOUR FACSIMILE  
of a Picture exhibited in this  
year's Royal Academy.

"THE ALCOVE"

by

H. DAVIS RICHTER  
R.I., R.O.I.

Limited Edition of Signed Artist's  
Proofs on handmade paper now  
ready—

\$30.

Obtainable from all good Print  
Shops or from the Publishers

**FROST & REED, LTD.**

10, Clare Street, Bristol. &  
26c King Street, St. James's,  
London, S.W.1.

## E. & A. SILBERMAN GALLERIES INC.

OLD AND MODERN MASTERS

32 EAST 57th STREET  
NEW YORK

SEILERSTAETTE 16  
VIENNA

## NEWHOUSE GALLERIES INC

formerly EHRICH-NEWHOUSE GALLERIES, INC

PAINTINGS

5 EAST 57TH STREET, NEW YORK

## ARNOLD SELIGMANN REY & CO., Inc.

11 East 52nd Street . . . . . NEW YORK  
53 Grosvenor Street . . . . . LONDON, W. 1

WORKS of ART

ARNOLD SELIGMANN & FILS

23 Place Vendôme . . . . . PARIS

## RAINS GALLERIES

(RAINS AUCTION ROOMS, Inc.)  
14 EAST 49th STREET, NEW YORK

**R**AINS GALLERIES offers adequate facilities for the proper display and dispersal of Fine Paintings, Antique Furniture, Bric-a-Brac, Bronzes, Tapestries, Jewelry, Rare Books and other Literary Property.

Fine Arts collectors as well as buyers of Furnishings, Rugs, Silver and Jewels are frequent visitors to our galleries, situated one door from the world-famous Fifth Avenue.

A competent department is maintained for estate sales and liberal cash advances can be arranged on the property, prior to its exhibition and sale. Your communication will be held in strictest confidence. A department is also maintained for appraisals, valuation for insurance, transfer taxation, liquidation proceedings and other purposes. Sales for open dates on our calendar are now being solicited, and invitation is extended to discuss with the galleries any matter pertaining to dispersal of Fine Art Properties by auction. Appointments may be made by writing the galleries.

Those who wish to keep posted on the Galleries' activities may have their names placed on the mailing list gratis.

SALES CONDUCTED BY  
Anthony N. Bade  
Edmund J. Clark Leo E. Brotman



**OBJETS D'ART**  
from the  
**IMPERIAL PALACES**  
**OF OLD RUSSIA**  
On Exhibit

Visitors Cordially Invited

*Hammer Galleries, Inc.*  
**682 Fifth Avenue**  
**New York**

ESTABLISHED 1901  
**H. MICHAELYAN**  
**INC**

*The*  
*Aristocracy*  
*of Rugs*

**NEW YORK**  
**515 MADISON AVENUE**  
**PALM BEACH**

## COMING AUCTIONS

### *Budge Collection: Paintings and Decorations*

**P**AINTINGS, bronzes, silver, tapestries, porcelain and *objets d'art* from the estate of the late Mrs. Emma Budge of Hamburg will be sold at public auction at the Paul Graupe auction rooms in Berlin on the 27, 28, and 29 of September.

This collection, which until now has been known to a few connoisseurs only, is one of the most extensive and valuable in Germany, many of the objects to be sold being of international importance.

The catalogue, which has been prepared by officials of the Berlin Schloss Museum, offers a selection of important paintings among which are works of Nattier, Corot, Largillière, Greuze, Hoppner, Lawrence and Raeburn. A group of seventeenth century Netherlands masters includes the best known names of this period.

Italian, French and German Renaissance bronzes, ivory and wood carvings lead over to the magnificent collection of Renaissance and Baroque silver, among which are to be found some unique pieces and many others of a quality that has not been seen on the German auction market for the last decade. Furniture, miniatures, medals, faience, majolica and rare Meissen, Nymphenburg and Frankenthal porcelains make a well rounded display. Of particular interest are the textiles, vestments and tapestries, eighteen of the latter being from the most famous Flemish and French looms.

### *Van Heukelom Collection of Modern Paintings*

**P**AINTINGS and watercolors by French and Dutch masters of the nineteenth and twentieth centuries from the valuable collection of the late W. F. van Heukelom of Amsterdam will be dispersed at public auction at the galleries of Frederik Muller & Com-



VAN HEUKELOM SALE: FREDERIK MULLER GALLERIES, AMSTERDAM  
AN IMPORTANT JOSEF ISRAELS: "UNE HEURE REPOSANTE"

pany in Amsterdam on October 12 following exhibition from October 9.

Among the Dutch nineteenth century paintings, representative of the finest work of this period, are a selection of landscapes by Willem Maris and a series of *genre* scenes by the other Maris brothers. Among the six examples by the two Israels, Jozef may be seen at his best in one of his outstanding works, *Une Heure Reposante*, so characteristic of this school. Equally important are a number of church interiors by J. Bosboom, works by Breitner and Weissenbruch and a charming Jongkind, *Moulin au Bord de l'Eau*. Jean François Millet, Monticelli, Mancini and Alma Tadema represent foreign schools.

### *Stroefer Seventeenth Century Dutch Masters*

**S**EVENTEENTH century Dutch and Netherlands masters from the important collection of Theo. Stroefer of Nürnberg will be sold at public auction at the galleries of Julius Boehler in Munich during the second half of October.

This collection, formed during the last two decades of the nine-

## 36TH SEASON

THE NEXT issue of THE ART NEWS, October 2nd, inaugurates its 36th season as America's leading recorder and interpreter of world art events. If you will act at once, your debut as a new subscriber will coincide with the opening of an art season of unusually brilliant promise, and in addition you will assure yourself of an unrivalled view of the march of the arts through 1937-1938.

Subscriptions, including the great annual Supplement, \$7 (forty issues). Foreign, \$8

## THE ART NEWS

136 EAST 57 · NEW YORK

## UMBERTO PINI S.A.

PAINTINGS  
By Important  
ITALIAN  
MASTERS

19 Via Tornabuoni  
Florence, Italy

## BACRI FRERES

Paintings  
Works of Art

141  
BOULEVARD HAUSSMANN  
PARIS



teenth century, attests to the connoisseurship of its owner. There is a predominance of small easel canvases of unusual charm, which were acquired for the most part at the Thieme, Heymel and other well known sales.

Outstanding are a *Portrait of a Youth* by Frans Hals, a *Portrait of Isabella Brant* by Rubens, a very fine and typical peasant scene from von Brouwer's middle period, two much reproduced landscapes by Ruisdael and an *Epiphany* by Jan Steen, formerly in the Febure



STROEFER SALE: BOEHLER GALLERIES, MUNICH

JAN STEEN: A LUSTY CELEBRATION OF THE "EPIPHANY"

Collection. Landscapes are by van Goyen, Teniers and Younger Everdingen and others, while the collection also offers *genre* scenes from the hand of the two van Ostades and Pieter Breughel the Younger. Such names as Jan Breughel, Jan Fyt, Snyders and Verbruggen attest to the high quality of the still-lives.

### New Exhibitions of the Month

(Continued from page 17)

No less than John Steuart Curry, Grant Wood, George Grosz and Joe Jones, to mention a few of the names, are here showing important examples in these minor mediums. The latter offers a poignantly convincing *Squatter's Children*, while of Wood there is a brilliantly executed *Return from Bohemia* in which he has evolved new surface textures by means of a curious technique of cross-hatched pastel and pencil, giving the ponderous heads of his business-like artists an almost photographic solidity. Hobson Pittman, in *Moonlight Interior*, once again experiments with conflicting outdoor and indoor light effects and James Turnbull conveys the iridescent colors of marsh water in *Bottom Land*.

**A**N EXHIBITION of old masters covering six centuries at Neumann's New Art Circle brings a number of interesting works before the public. Here a series of Dutch early sixteenth century panels have a narrative interest which makes them very charming. Among these Jan Mandijn's *Temptation of St. Anthony*, in the Heironymus Bosch tradition, shows a world peopled with devils, goblins and monsters painted in the clear, transparent glazes of this school. Very lovely is a Salvator Rosa *Roman Landscape*, whose misty greens and blues are offset by romantic figures in the foreground. Francisco's Zurbaran's *Martyr*, sinister in conception, shows the fine painting in thick tones of white that is to be found in his best work.

**A**LARGE collection of the paintings of Revington Arthur at the Montross Gallery justify the expectations that his hitherto singly exhibited canvases have aroused. Arthur's brilliant color escapes garishness by a distinguished interrelationship of tones. His ability to create a portrait which is more than a model stuck on a canvas with a few stage properties is to be highly commended, as is his selection of which details to emphasize and which to suppress. But not only his portraits are fine pieces of decoration; he also has mastered the art of presenting a stiff, brilliantly colored bunch of flowers in a vase and making an interesting picture. Having successfully surmounted these two stumbling blocks, much can be looked for in this young artist's future.

R. F.

### SELECTED FRENCH PAINTINGS OF THE 19th and 20th CENTURIES

**CARROLL CARSTAIRS**

11 EAST 57th STREET, NEW YORK

### THE FINE ART SOCIETY

Established 60 Years

LTD.

DEALERS IN

**FINE ETCHINGS**

by **OLD and MODERN MASTERS**

148, NEW BOND STREET, LONDON, W.1.

CABLES: FINART, LONDON

### MARIE STERNER GALLERIES

WATERCOLORS AND DRAWINGS

**15 NATIONALITIES REPRESENTED**

by

**54 WELL-KNOWN ARTISTS**

9 EAST 57th STREET, NEW YORK

### CHARLES RATTON

PRIMITIVE ART OF

**AFRICA, AMERICA, OCEANIA**

**14 RUE DE MARIGNAN, PARIS**

Cable Address: "Rattonchar, Paris"

### VALENTINE GALLERY

16 EAST 57 STREET, NEW YORK

**MODERN ART**

### PIERRE MATISSE

MODERN PAINTINGS • PRIMITIVE ARTS

51 EAST 57th STREET

NEW YORK

**Preserve Your Copies  
of The Art News  
In This Sturdy Binder  
\$1.75**

The Art News provides a well-made binder in full brown levant grain imitation leather, stamped in gold, designed to hold securely and permanently the issues of The Art News while permitting the quick insertion or removal of a copy at any time. Mail checks to The Art News, 136 East 57th Street, New York, N. Y.

**WALKER  
GALLERIES**

MAYNARD WALKER, DIRECTOR

**108 EAST 57th ST.  
NEW YORK**

**FERAL**

Ancient Paintings

12 PLACE VENDOME  
PARIS

★★★★★ America's first  
All-American Art Gallery... devoted  
since 1892 solely to the work of na-  
tive artists of note and promise. A  
unique service to collectors, whose in-  
quiries are invited.

**MACBETH GALLERY**  
11 E. 57th St., New York

SIX YEAR RETROSPECTIVE  
**WALDO  
PEIRCE**

Until September 25th

**MIDTOWN GALLERIES**  
605 MADISON AVENUE, NEW YORK

**FREDERIC FRAZIER  
INC.**

OLD & MODERN PAINTINGS  
Featuring English  
Portraits and Landscapes  
9 East 57 Street, New York

**AMERICAN FOLK ART**  
PAINTINGS & SCULPTURE  
1720 to 1860  
RARE EXAMPLES  
113 WEST 13th STREET, NEW YORK

**Ferargil Galleries**  
*Frederic Newlin Price*  
63 East 57 St., New York

**EXHIBITIONS IN NEW YORK**

(Continued from page 4)  
SPECIAL EXHIBITIONS

- American Indian Art Gallery, 120 E. 57th St. *Indian Watercolors*, to Oct. 1.  
Arden Gallery, 460 Park Ave. *Garden Sculpture and Garden Furniture*, to Oct. 1.  
Argent Galleries, 42 W. 57th St. *Paintings and Sculpture*, Sept. 20 to Oct. 2.  
Babcock Gallery, 38 E. 57th St. *Paintings by American Artists*, to Oct. 9.  
Boyer Galleries, 60 E. 57th St. *Living American Art*, to Oct. 1.  
Contemporary Arts, 38 W. 57th St. *Paintings by the Sponsored Group and Guest Artists*, to Oct. 1.  
Delphic Studios, 730 Fifth Ave. *Mexican Art*, to Oct. 1.  
Durand-Ruel, 12 E. 57th St. *Nineteenth and Twentieth Century French Painting*, to Oct. 1.  
Ferargil Galleries, 63 E. 57th St. *Group Show of Painting and Sculpture by Modern American Artists*, to Oct. 1.  
Findlay Galleries, 8 E. 57th St. *Mixed Moderns; Western Paintings*, to Oct. 1.  
French Art Galleries, 51 E. 57th St. *Modern French Paintings*, to Oct. 1.  
Karl Freund Gallery, 50 E. 57th St. *Animal Sculpture, Garden Sculpture and Fountains*, to Sept. 25.  
Grand Central Art Galleries, 15 Vanderbilt Ave. *1937 Founders' Show*, to Nov. 18; *Prints by American Artists*, to Oct. 1.  
Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St. *Paintings and Sculpture by American Artists*, to Oct. 1.  
Marie Harriman Gallery, 61 E. 57th St. *Modern French Paintings*, to Oct. 1.  
Arthur H. Harlow & Co., 620 Fifth Ave. *Miscellaneous Prints*, to Oct. 1.  
Frederick Keppel & Co., 71 E. 57th St. *Miscellaneous Etchings*, to Oct. 1; *Drawings of the Pennsylvania Coal Region by Harry Sternberg*, Sept. 21 to Oct. 9.  
M. Knoedler & Co., 14 E. 57th St. *Paintings by Bessie Lasky*, to Sept. 29.  
C. W. Kraushaar Art Galleries, 730 Fifth Ave. *American Paintings*, to Oct. 1.  
John Levy Galleries, 1 E. 57th St. *Old Masters*, to Oct. 1.  
Lilienfeld Galleries, 21 E. 57th St. *Old and Modern Masters*, to Oct. 1.  
Guy Mayer Gallery, 41 E. 57th St. *Contemporary American and European Prints*, to Oct. 1.  
Mannados Bookshop, 33 E. 49th St. *Engravings, Etchings and Drypoints by Robert Austin, R.E.*, to Oct. 1.  
Midtown Galleries, 605 Madison Ave. *Retrospective Exhibition of Paintings by Waldo Peirce*, to Sept. 26.  
Milch Galleries, 108 W. 57th St. *Group Show of American Painting*, to Oct. 1.  
Montross Gallery, 785 Fifth Ave. *Oil Paintings by Revington Arthur*, to Sept. 19; *Paintings and Drawings by R. Paris*, Sept. 20 to Oct. 2.  
Morton Galleries, 130 W. 57th St. *Group Show*, to Oct. 1.  
J. B. Neumann's New Art Circle, 509 Madison Ave. *Paintings by Old Masters*, to Oct. 1.  
Newhouse Galleries, 5 E. 57th St. *Italian Primitives from the Collection of Richard Hurd*, to Oct. 8.  
Paul Reinhardt Galleries, 730 Fifth Ave. *Paintings by the Sponsored Group*, to Sept. 25.  
Schaeffer Galleries, 61 E. 57th St. *Old Masters*, to Oct. 1.  
Marie Sterner Galleries, 9 E. 57th St. *Fifty-six Artists—Fifteen Nationalities*, to Oct. 1.  
Studio Guild, 730 Fifth Ave. *Third Annual Art Display Week*, Sept. 26 to Oct. 2.  
Walker Galleries, 108 East 57th St. *American Watercolors and Drawings*, to Sept. 25.  
Hudson D. Walker, 38 E. 57th St. *Watercolors by Bob Brown*, to Oct. 2.  
Weyhe Gallery, 794 Lexington Ave. *Collected Prints and Drawings* to Oct. 1.

**JOHN LEVY  
GALLERIES**  
INC.

*Paintings*

ONE EAST 57th STREET  
NEW YORK

**PIERO TOZZI**

Antique Paintings  
Objects of Art

32 EAST 57 STREET, NEW YORK  
99 Via Mannelli Florence, Italy

**JULIUS LOWY**

[INC.]

High Grade  
Picture Frames

Antiques & Reproductions

RESTORING—REGILDING  
RELINING

730 Fifth Avenue, New York

PAUL

**REINHARDT  
GALLERIES**

730 Fifth Ave., New York

**LIVING ART  
OLD AND MODERN**

**J. B. NEUMANN**

509 Madison Avenue, New York

**BELMONT GALLERIES, Inc.**

PAINTINGS BY  
OLD MASTERS OF ALL SCHOOLS  
MUSEUM EXAMPLES  
DECORATIVE WORKS OF ART  
26 EAST 55th ST., NEW YORK

**Contemporary Arts**

OPENING EXHIBITION

THE SPONSORED GROUP  
and GUEST ARTISTS

AT THEIR NEW GALLERIES

38 WEST 57 ST. NEW YORK

**CHAO MING CHEN**

Chinese Antiques

Established in the United States  
in 1920

339-341 East 29th St.  
BALTIMORE, MD.

**BELLINI**

Paintings & Works of Art  
LUNGARNO SODERINI 3  
FLORENCE, ITALY

KROLL • BRUCE • STERNE  
SPEIGHT • ETNIER • LAUFMAN  
SHEETS • L. BLANCH • WHORF  
RITMAN • SIMKHOVITCH & others.  
**MILCH** GALLERIES  
108 West 57 St., N.Y.



# MODERN PICTURES and WATERCOLORS

from the DUTCH & FRENCH Schools of the XIX-XX Centuries

FORMING THE COLLECTION OF THE LATE

W. F. van HEUKELOM, Esq.

WHICH WILL BE SOLD AT AUCTION BY

**Messrs. MENSING & FILS**

FREDERIK MULLER & CO.

At their Galleries, 16-18 N. Doelenstraat, AMSTERDAM  
On Tuesday, OCTOBER 12, 1937, at 2:30 P. M.

The catalogue contains 52 items by the following masters:

LIZZY ANSINGH—M. BAUER—M. BIANCHI—B. J. BLOMMERS—J. BOSBOOM—G. H. BREITNER  
ISAAC and JOZEF ISRAELS—J. B. JONGKIND—A. MANCINI—JACOB, MATTHYS and WILLEM MARIS  
A. MAUVE—J. F. MILLET—A. MONTICELLI—ALB. NEUHUYS—G. POGGENBEEK—J. M. SWAN  
L. ALMA-TADEMA—J. TOOROP—J. VOERMAN—J. H. WEISSENBRUCH.

*Catalogue with 34 reproductions and two colored plates may be had on application. Price: 10 Florins.*

*Telegrams: FREMULLER, AMSTERDAM*

## HUDSON FORWARDING & SHIPPING CO., INC. NEW YORK

### CUSTOM HOUSE BROKERS

AND FORWARDING AGENTS

Office: 17 State Street

Warehouse: 323 East 38th Street

Cable Address:  
"JACBERG"

#### LONDON

Hudson Forwarding & Shipping Co., Inc.  
Messrs. Gander & White  
21/24 Cockspur Street, S.W. 1

Telephones:  
Bowling Green 9-4151 to 4154

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE  
FOLLOWING CITIES:

PARIS  
BERLIN  
HAMBURG  
VIENNA

BARCELONA  
MADRID  
SEVILLE  
GLASGOW

ROME  
FLORENCE  
VENICE  
NAPLES

MILAN  
BRUSSELS  
CANNES  
NICE

GENEVA  
LUCERNE  
ZURICH  
AMSTERDAM

AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND  
IN ALL PARTS OF THE WORLD

Member of the Antique and Decorative Arts League, Inc.

## GANDER & WHITE

(Formerly with Messrs. Cameron-Smith & Marriott, Ltd.)

EXPERT ART and GENERAL PACKERS  
SHIPPING and PASSENGER AGENTS

Offices:  
NORWAY HOUSE  
21-24 COCKSPUR STREET  
LONDON, S.W. 1  
Telephone: Whitehall 1339

Packing and Storage Warehouses  
ORMOND YARD  
GREAT ORMOND STREET  
LONDON, W.C. 1  
Cables: "Gandite," London

#### NEW YORK

Gander & White  
Hudson Forwarding & Shipping Co., Inc.  
17-19 State Street

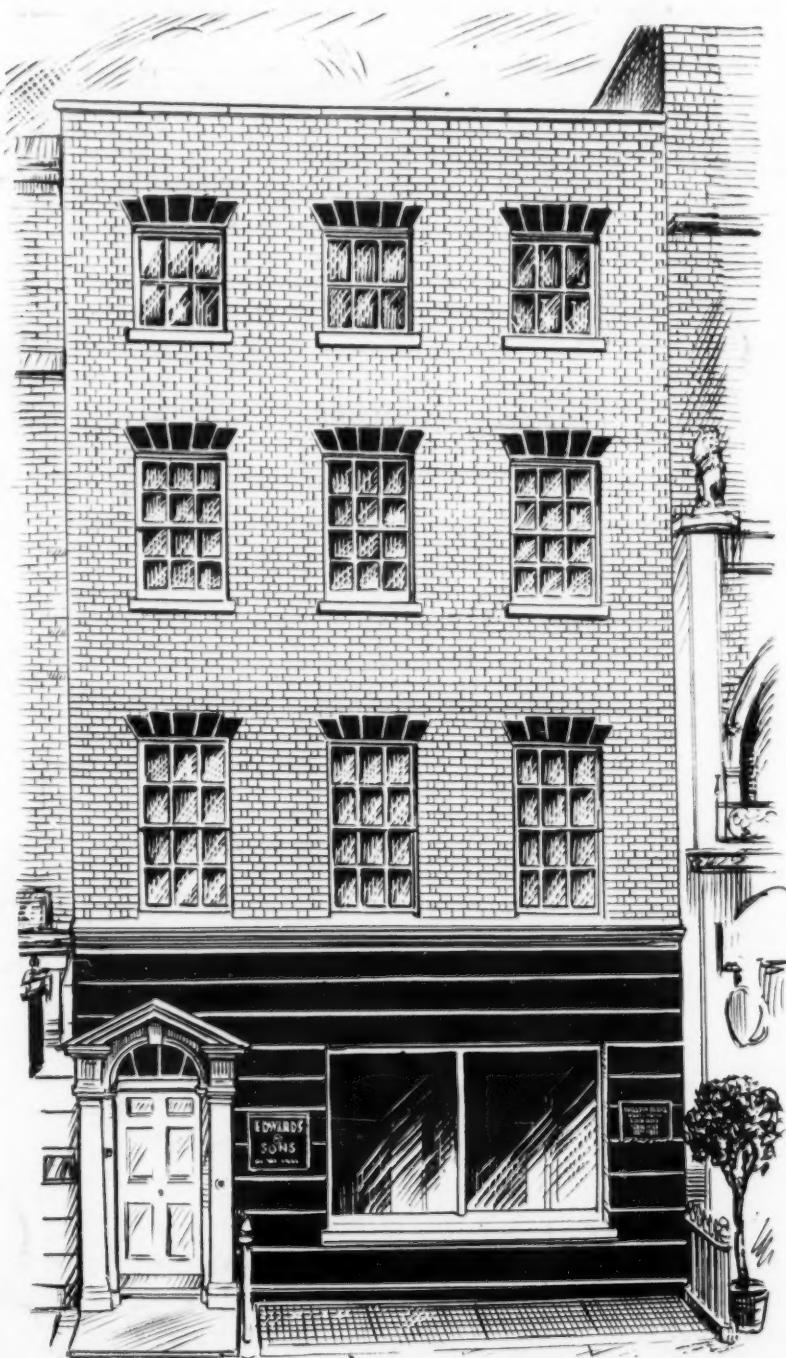


# EDWARDS AND SONS

(OF REGENT STREET) LTD

EXHIBITING AT THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE, STAND No. 48.

Owing to the rebuilding in Berkeley Square we have been compelled to relinquish our house at No. 14. We are pleased to be able to announce that we have secured a long lease of this charming little house at 17 South Molton Street, which is interesting as having been the home of William Blake.



We have recently reopened here, and invite our clients to call and see the house, where we offer for sale at reasonable prices a good selection of fine and attractive pieces of English XVIII century Furniture, much of which has been recently acquired. Just off Brook Street and only a step from Bond Street, we are still conveniently situated for visitors to London.

An impression of the old Georgian House

where we re-opened on July 28th

at

No. 17 SOUTH MOLTON STREET, LONDON, W. 1

Telephone: Mayfair 7048

Cables: Edwardsons, London



BY APPOINTMENT TO



HER MAJESTY THE QUEEN



*"Mingling With The Grace of Aristocracy"*

"IN CHESTERFIELD HOUSE—ONE OF THE FEW, THE VERY FEW, TO HOLD NOBLESSE APART IN A LEVELLING METROPOLIS—LORD CHESTERFIELD HELD HIS ASSEMBLIES OF ALL THAT LONDON, OR INDEED ENGLAND, COULD FURNISH OF WHAT WAS POLITE AND CHARMING."

*The Queen Anne arm chair illustrated in this painting is one of a pair on view in our New York galleries. They formed part of a set acquired by Captain James Howard in the year 1700, from the yacht of the Lord Lieutenant of Ireland, grandson of the Earl of Berkshire.*

# FRANK PARTRIDGE INC.

**LONDON**

26 KING STREET, ST. JAMES S. W. 1.

**Old English Furniture  
Chinese Porcelain**

**NEW YORK**

NO. 6 WEST FIFTY-SIXTH STREET



THE home of the cultured American has found its happiest expression in English furniture. The old English craftsman was a master in the art of creating furniture that at once combined stateliness with comfort, delicacy and beauty of line with durability,—their splendid examples have come to us mellowed by time and usage.

Mr. Farmer has assembled and installed at his establishment, nine complete English Rooms, which may be purchased either complete, or by the acquisition of a single object at a time. Each room contains only the choicest and rarest examples of furniture of Charles II, William and Mary, Queen Anne and the Georgian Periods.

These fine rooms are completely furnished to the smallest details, decorated with Chinese lamps of antique porcelains, jades, crystals, amethyst, coral, etc., and art treasures of exquisitely carved semi-precious stones, converted into those delightful utilitarian objects so important to the attainment of artistic luxury and distinction.

INSPECTION IS CORDIALLY INVITED

**Edward A. Farmer**  
INC.

16 East 56th Street, New York

*Chinese Arts & Antiquities   English Period Furniture   Antique Porcelains & Jades*



# *The* BACHSTITZ GALLERIES



*Jan Steen*

(LEIDEN 1626-1679)

## "ESTHER ACCUSING HAMAN TO AHASUERUS"

Signed left corner: "Jan Steen"

Canvas 65 x 73 inches.

LITERATURE: BODE, *Die Gemaelde-Sammlung des Herrn Rudolf Kann in Paris*, Vienna 1900, p. XII. *Catalogue of the Rudolphe Kann Collection*, Paris 1907, Vol. I, p. 85, pl. 84. HOFSTEDE DE GROOT, *Catalogue Raisonné*, Vol. I, p. 13, No. 18. SCHMIDT DEGENER and VAN GELDER, *40 Meesterwerke van Jan Steen*, Amsterdam 1927, pp. 15/16, 56. BREDIUS, *Jan Steen*, Amsterdam 1927, p. 29. W. MARTIN, *Jan Steen*, p. 8. *Pantheon*, Vol. III, 1929, p. 140. W. MARTIN, *Rembrandt en zijn tijd*, Amsterdam 1936, pp. 258/60, repr. p. 265.

EXHIBITED: Leiden, 1926, No. 48. Dutch Art, Royal Academy of Arts, Burlington House, 1929, Catalogue No. 208.

COLLECTIONS: Pickfart, Rotterdam (sale April 12, 1763, No. 44). Colonel Hankey, Beaulieu, Hastings, England. Sedelmeyer, Paris (Ctg. of 100 Paintings, 1899, No. 54). R. Kann, Paris.

*The Savoy-Plaza, New York*

11, SURINAMESTRAAT, THE HAGUE



**Time Arts**

which embrace  
 Paintings, Etchings, Pictures,  
 Tapestries, Antique Furniture,  
 Rare Manuscripts, Bronzes  
 and other Objects of Art  
 UNDER PRIVATE OR PUBLIC  
 OWNERSHIP  
 CAN BE PROPERLY AND  
 ADEQUATELY COVERED  
 by an  
**ALL-RISKS  
 POLICY**

## COMMERCIAL UNION GROUP

COMMERCIAL UNION ASSURANCE COMPANY, LTD.  
 AMERICAN CENTRAL INSURANCE COMPANY  
 COLUMBIA CASUALTY COMPANY  
 THE PALATINE INSURANCE COMPANY, LTD.  
 THE CALIFORNIA INSURANCE COMPANY

NEW YORK

CHICAGO

THE OCEAN ACCIDENT & GUARANTEE CORPORATION, LTD.  
 THE BRITISH GENERAL INSURANCE COMPANY, LTD.  
 UNION ASSURANCE SOCIETY, LIMITED  
 THE COMMERCIAL UNION FIRE INSURANCE COMPANY

ATLANTA

SAN FRANCISCO





*T*HE pieces illustrated above are superb examples of the work of Paul Lamerie, the greatest of all the English silversmiths. Two styles of his work are shewn—contrasting—yet each appealing in its own beauty.

The candlesticks, made in London in 1742, shew that perfection of line and proportion which is an outstanding feature of all of

Lamerie's pieces. Their simple dignity makes them at home in any setting.

The strawberry dish, made in London in 1743, illustrates the genius of Lamerie in the use of flat chasing as ornamentation. In this style of decoration he was unsurpassed and, scorning repetition, his fertile imagination evolved a fresh design for each piece to be so treated.

## *The Establishment of* **James Robinson**

*England*  
35 KING STREET, ST. JAMES'S  
LONDON S.W.1

OLD ENGLISH SILVER AND REPRODUCTIONS  
*731 Fifth Avenue*  
NEW YORK



**DEPENDABLE**

*Speed*

*The NORMANDIE, world's largest and fastest ship, gives you speed with safety . . . not merely for one record crossing under ideal conditions, but day in and day out, at every season of the year.*

Regular, dependable speed is a necessity for the modern traveler. When you plan a quick trip to London for the Coronation in May . . . or to Paris for the International Exposition (May to October), cross on the *Normandie*. Her size and speed enable you to make definite engagements for the fifth day (lunch in London or dinner in Paris).

And in every other respect a *Normandie* crossing is ideal. A really distinguished cuisine, impeccably served by English-speaking stewards . . . large, delightful state-rooms, beautifully decorated, and with par-

ticularly generous provision for luggage . . . the knowledge that Breton and Norman seamen, officers and engineers follow faithfully the French Line tradition of speed with safety . . . all these things make the *Normandie* the choice of smart travelers.

In order to avoid disappointment you should see your Travel Agent at once for reservations.

**French Line**

610 FIFTH AVENUE (ROCKEFELLER CENTER), NEW YORK



*New York to England and France, and thus to all Europe:* NORMANDIE, May 19, June 2, 16.  
 ILE DE FRANCE, May 14, June 19 • PARIS, May 4, 28 • LAFAYETTE, May 25, June 29.  
**SCHEDULED FLIGHTS AVAILABLE VIA AIR-FRANCE TO EVERY CAPITAL IN EUROPE**



**REMARKABLE AVERAGE  
 SPEEDS MAINTAINED  
 IN SIX FALL AND  
 WINTER ROUND-TRIPS**

27.92 knots	27.78 knots
28.03 knots	29.04 knots
28.26 knots	28.36 knots

*Grand average:*

28.23 knots, or  
 779.76 land miles per day

Winter is the true test of a ship. The *Normandie's* record of steadiness and regularity can be attested by those who have traveled on her this winter.





● Let us meet in Germany where Old World grandeur and 20th Century travel comfort, magnificent scenery and the gay spirit of a festive year form a splendid combination for a grand vacation. Happy holidays in the Black Forest, the Bavarian Alps, in Munich and Berlin—with streamlined trains and glass observation cars as modern as tomorrow. Joyful trips along the romantic Rhine, famous in song and story. For this is —

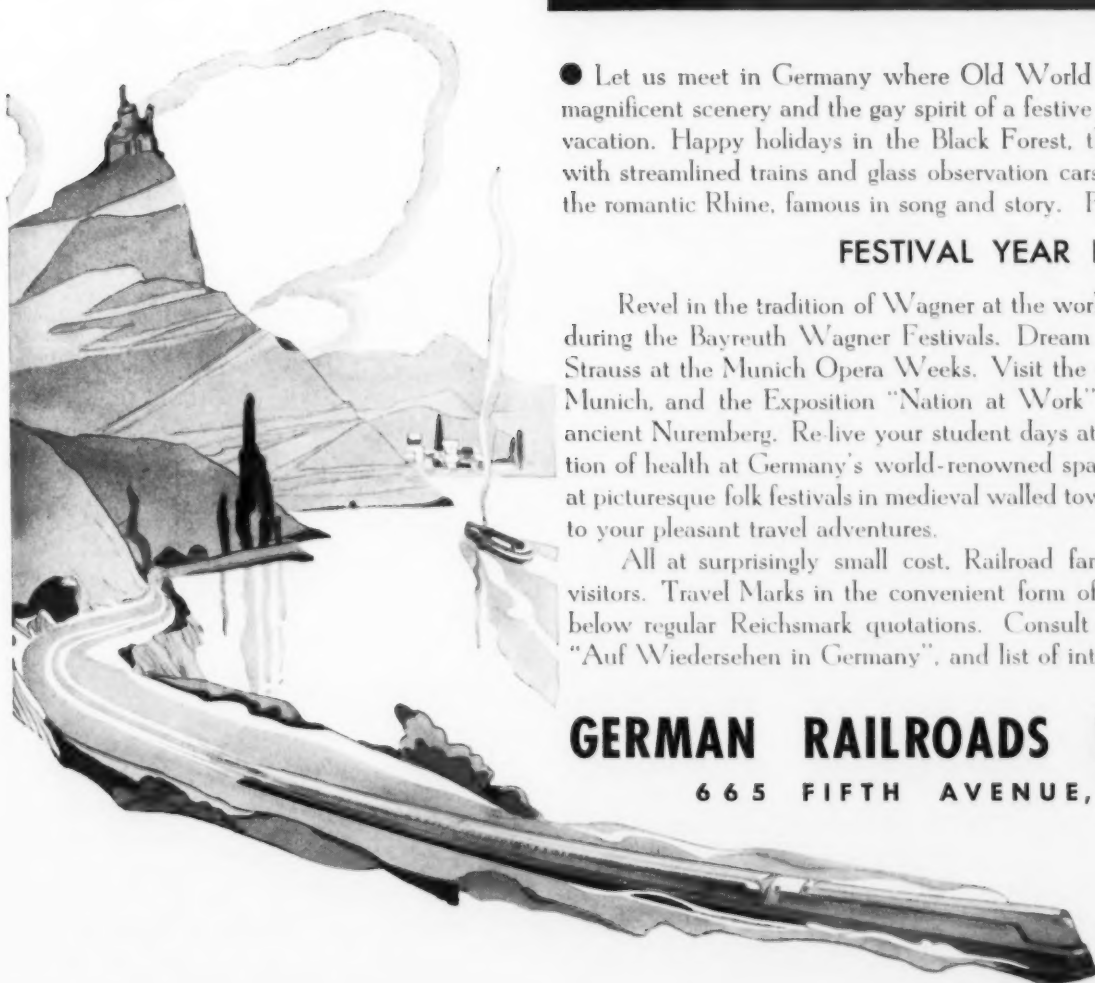
#### FESTIVAL YEAR IN GERMANY

Revel in the tradition of Wagner at the world's finest presentations of his immortal works during the Bayreuth Wagner Festivals. Dream with the romantic melodies of Mozart and Strauss at the Munich Opera Weeks. Visit the great Art Expositions at Berlin, Dresden and Munich, and the Exposition "Nation at Work" at Duesseldorf. Join the festive throngs in ancient Nuremberg. Re-live your student days at dear old Heidelberg. Enjoy the reconstruction of health at Germany's world-renowned spas. Let the spirit of merrymaking captivate you at picturesque folk festivals in medieval walled towns. Warm-hearted hospitality will add charm to your pleasant travel adventures.

All at surprisingly small cost. Railroad fares in Germany are reduced 60% for foreign visitors. Travel Marks in the convenient form of travelers checks are available at about 40% below regular Reichsmark quotations. Consult your travel agent or write for special folder, "Auf Wiedersehen in Germany", and list of interesting events to Department No. 4.

### GERMAN RAILROADS INFORMATION OFFICE

665 FIFTH AVENUE, NEW YORK, N. Y.



# DUVEEN BROTHERS

P A I N T I N G S

T A P E S T R I E S

P O R C E L A I N S

O B J E T S d'ART

NEW YORK

PARIS





*PORTRAIT OF A MAN*

*FRANS HALS*

To be shown at the exhibition at the Frans Hals Museum, Haarlem, Holland, commemorating the 75th Anniversary of its founding, to be held this summer.

## HOWARD YOUNG GALLERIES

NEW YORK

*677 Fifth Avenue*



LONDON

*35 Old Bond Street*

# NEWHOUSE GALLERIES

INC.

FORMERLY EHRLICH-NEWHOUSE GALLERIES, INC.



COLONEL THORNTON, MARQUESS DU PONT  
OF THORNVILLE ROYAL, YORKSHIRE

*Roebuck Shooting in the Forest of Glenmore, with the only twelve-barrelled rifle ever made*  
by

PHILIP REINAGLE, R.A. and SAWREY GILPIN, R.A.  
1749-1833 1733-1807

Painted in 1796; size 82 x 59 inches. From the collection of Sir Walter Gilbey, Bart., and Lockett Agnew, Esq. Reproduced in Walter Shaw Sparrow's book, "British Sporting Artists," between pages 224 and 225; a stipple engraving was made by W. M. Bate and published in 1810. Described in Sir Walter Gilbey's book, "Animal Painters of England," volume 2, page 116.

5 EAST 57TH STREET • NEW YORK



*Public Sale*  
*May 10 to 15 Inclusive • Mornings and Afternoons*

FURNITURE TAPESTRIES  
 RUGS AND OTHER ART PROPERTY  
 THE COLLECTION OF  
*Genevieve Garvan Brady*

ON THE PREMISES AT "INISFADA"  
 MANHASSET, LONG ISLAND, N. Y.

Against the background of the richly carved and paneled seventy-foot Great Hall and throughout the eighty-seven rooms of the Tudor-Elizabethan mansion in the Nicholas F. Brady country estate on Long Island, Mrs Brady's collection as it has been there contained for many years will be dispersed at auction. The collection embraces rare and valuable English oak, walnut, and mahogany furniture of the Jacobean, William and Mary, Queen Anne and Georgian periods; French and Flemish Renaissance sculptured walnut cabinets and other pieces of the Francis I and Henry II periods; the magnificent Gothic and Renaissance tapestries; antique rugs, with the famous 16th century thirty-six foot Ispahan and a North Persian palmette carpet of scarlet ground leading in interest. The boiseries and mantels of the Georgian paneled pine dining room, the Régence

carved oak bedroom, the Adam painted salon, and the drawing room, with the original Angelica Kauffmann painted panels, constitute another cardinal feature.

Choice objects of decoration contribute further range and importance to the sale; these include Chinese porcelains of the Ming and K'ang-hsi periods, 12th to 14th century Rhages and Sultanabad pottery, Staffordshire silver resist lustre, Chelsea and Bow figures, a gold lustre service, sporting prints, paintings, and drawings. A large assemblage of exquisite Spode, Wedgwood, Coalport, and Minton table china (a particularly favored collecting field of Mrs Brady's), fine English crystal table glass, and a vast quantity of choice table and other linens increase the value of the collection which is considered one of the most notable private collections in the country.

*Exhibition May 6th to 9th on the Premises Prior to Sale: Admission 50¢. Proceeds from Exhibition Charge to be apportioned among Girl Scouts Federation of Greater New York, Nassau Hospital, Mineola, L. I., and the Social Service Committee of City Hospital, Welfare Island, New York.*

*Admission to Sale by Card only. Attendance limited to capacity of premises*

*Illustrated Catalogue Two Dollars*

EXHIBITION AND SALE UNDER MANAGEMENT OF THE  
**AMERICAN ART ASSOCIATION**  
**ANDERSON GALLERIES • INC**  
 30 EAST 57TH STREET, NEW YORK



**YOURS at a SPECIAL PRICE: 40 magnificent issues**



In the past twelve months, the readers of THE ART NEWS have enjoyed the finest magazine devoted to the fine arts published in America. That the efforts to make it such have been appreciated is substantiated by a steadily increasing leadership among America's greatest connoisseurs and collectors, as well as art-lovers everywhere. That THE ART NEWS is the outstanding publication in its own field, and in that of all American magazines, is due not only to the eminent authority of its articles, but also to its regular features: *New Exhibitions of The Week*, *Auction Notes*, *Art News of London and Paris*, *Art Throughout America*, and *Forum of Decorative Arts* (a pictorial feature), concisely and crisply written by experts to furnish the actual *art news* to every collector, dealer and layman *weekly*, while it is still news. Of course, these departments serve only to augment the publication each week of special timely articles devoted to subjects of current interest and importance, prepared by leading authorities and fully illustrated with large sized reproductions. . . . Add to these features a com-







## Issues of this Unique Weekly Art Publication



compact, convenient, handsomely designed format, and you will begin to understand why THE ART NEWS is today, as it has been since 1902, the leading art magazine in America—the *only* magazine which satisfies *every* reading need of the fine arts devotee.

*The same high standards of editorial quality and typographic excellence which are responsible for the Supplement now in your hands are reflected in every issue of THE ART NEWS WEEKLY. These standards dictate what regular readers of THE ART NEWS receive every Saturday—a broad, living, authentic picture of the week's events in art. Consider this carefully—measure its value to YOU during the year ahead. Then, as a subscriber to The Supplement, eligible to participate in this restricted special offer, read below how you may share the numerous advantages THE ART NEWS extends to those interested in the fine arts.*

As a special privilege to subscribers to the 35th ANNIVERSARY SUPPLEMENT of THE ART NEWS who are not regular ART NEWS WEEKLY subscribers, the publishers will accept orders for full years' subscriptions to the weekly (usually \$7.00 in The United States, \$8.00 elsewhere) for only

**FIVE DOLLARS**

(Six Dollars outside the United States). The post paid reply card provided in this issue, mailed promptly, will assure you of the next issue of THE ART NEWS, and 39 more issues throughout the coming year. **THIS CARD IS WORTH \$2.00 TO YOU. USE IT NOW!**

**THE ART NEWS** 136 EAST 57TH STREET  
NEW YORK CITY

WILDENSTEIN & COMPANY  
INC.



NEW YORK  
19 EAST 64th STREET

PARIS  
57 Rue de la Boetie

LONDON  
147 New Bond Street, W.1.



May 1, 1937

17



"FRUITS AND FLOWERS FROM NICE"

Canvas, 32 x 39½ inches

HENRI MATISSE

# PIERRE MATISSE

51 EAST 57TH STREET

NEW YORK

---

# DURAND-RUEL GALLERIES

## Paintings

TWELVE EAST FIFTY-SEVENTH STREET, NEW YORK

PARIS: 37 AVENUE de FRIEDLAND



May 1, 1937

19

# CARROLL CARSTAIRS



DEGAS: pastel,  
"LE BALLET"

Illustration exact  
size of original

## MODERN PAINTINGS

ELEVEN EAST FIFTY-SEVENTH STREET • NEW YORK

# JOHN LEVY GALLERIES



"LADY IMPEY"

THOMAS GAINSBOROUGH

## *PAINTINGS*

ONE EAST FIFTY-SEVENTH STREET / NEW YORK



---

# KNOEDLER



PAINTINGS · ETCHINGS · ENGRAVINGS

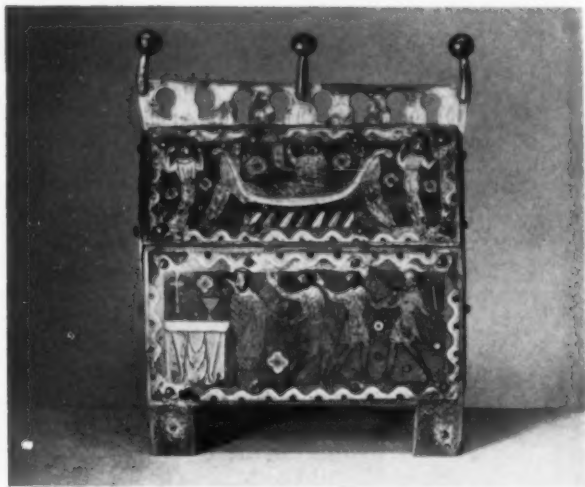
14 EAST 57TH STREET, NEW YORK

15 OLD BOND STREET, LONDON

22 RUE DES CAPUCINES, PARIS

---

## FINE PICTURES BY OLD MASTERS OLD ENGLISH SILVER PLATE



A Champlevé Enamel Chasse, French, circa 1200.



A superb Louis XVI small Commode.



An important Landscape by T. Gainsborough, R.A.

THE PROPERTY OF THE HONOURABLE

*Removed from Clumber, Worksop, Notts, and in  
Henry Pelham Archibald Douglas Pelham-Cl...*



The Fourth Duke of Newcastle by Sir T. Lawrence, P.R.A.

which will be so ld at a

## CHRISTIE, MAN SO

At Their Great Rooms,  
St. James's Square, London

ON FRIDAY, JUNE  
and MONDAY, JUNE  
and Three Following

(The Collection will be on view from

Catalogues may be had at the Offices of The Art News, 136 East  
(Telegrams and Cables: "CHRISTIE")



# DECORATIVE FURNITURE & PORCELAIN OBJECTS OF ART & ANTIQUITIES

NO URABLE THE EARL OF LINCOLN

ott, and inherited under the will of the late  
Pel ham-Clinton, Seventh Earl of Newcastle



Georgiana Elizabeth, Duchess of Newcastle, by Sir T. Lawrence, P.R.A.



A Silver Monteith by Robert Peake, 1701.



A fine Louis XV Library Table.



Southwark Fair by W. Hogarth.

be so ld at auction by

N SON & WOODS

Ro oms, 8, King Street,  
e, Lo ndon, S.W.1, England

AY, JUNE 4, 1937  
DAY, JUNE 7, 1937  
e Fo llowing Days

e on v iew from June 1st inclusive)

News, 136 East 57th Street, New York or from the Auctioneers.  
CHRIS TIART, PICCY, LONDON")

## *Glassed-Over Terrace*



### Garden Rooms — Cocktail Lounges Sunshine Rooms

Glassed-Over Swimming Pools • Greenhouses and Conservatories  
Glassed-Over Studios and Galleries • All that's finest in Glass Structures  
Send for printed matter or send for us

## Lord & Burnham Co.

IRVINGTON, NEW YORK—DEPT. N

*Branch Offices in Other Principal Cities*

DES PLAINES, ILLINOIS—DEPT. N

FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES AND CONSERVATORIES





Stone Statue of a Temple Guardian  
Tang Dynasty Height, 54 Inches

C. T. LOO  
& CO.

CHINESE  
ANTIQUES

THE FULLER BUILDING  
41 EAST 57TH STREET • NEW YORK

48 Rue de Courcelles, *PARIS*  
*SHANGHAI* • *PEIPING*

ARNOLD SELIGMANN, REY & CO., Inc.

11 EAST 52nd STREET, NEW YORK

LONDON OFFICE  
20 Bruton Street

ARNOLD SELIGMANN & FILS  
23 Place Vendome, Paris

# The News of Art *and the Criticism of it*

¶ It is the peculiar privilege of a free press that it may print all the news and print it uncritically. But in the higher journalism it combines that privilege with the duty of being critical in those fields where the lay mind is less informed. ¶

For that reason, the New York Herald Tribune in its criticism of Art endeavors to tell what a thing really amounts to in terms of its ability to survive. It therefore prints the news of current art and prints it critically—to illuminate the subject for the layman, to discuss it acutely with the informed. ¶ It has, too, a personal objective: to be receptive to every new movement and talent—at its just valuation, but not to be overcome by its novelty. To achieve this, it has necessarily to keep not merely abreast of the time, but several jumps ahead of it.

¶ It is not easy to apprehend a work of art in something like an historical perspective. It is not easy, but it is necessary, since what the world thinks today is important—but what it is likely to think the day after tomorrow is even more so. ¶

This is the Herald Tribune view of Art and one that under Royal Cortissoz has been followed for forty some years. This, in the opinion of this newspaper's editors, is a more enduring criticism—in obedience to the dictum that art is long and life is short.

NEW YORK  
**Herald Tribune**  
A European edition is published daily in Paris



R  
U  
D  
O  
L  
F  
  
W  
E  
N  
D  
E  
L



INDIVIDUAL  
  
ARTISTIC  
  
LIGHTING  
  
for  
  
ART  
  
COLLECTIONS  
  
INTERIORS  
  
and  
  
GARDENS

DINING ROOM of the DUKE OF W., LONDON

A distinctive harmony of special optical lighting—for the ancestor portraits—combined with a soft indirect illumination proceeding from the antique chandelier. All light sources remain invisible.

PARIS

NEW YORK: 730 FIFTH AVENUE

LONDON

# FREDERIC FRAZIER, Inc.

9 EAST 57TH STREET

NEW YORK

Old and Modern  
Paintings  
for the Collector  
and Decorator



Featuring  
English Portraits  
and Landscapes

28 x 39"

"FRIVOLITY" by HARRY HALLS  
MIDDLE PARK PLATE 1869

G. Chaloner

F. Dawson



## TWO THINGS MAKE PROSPECTS FOR ART AND ANTIQUES

*an appreciation and desire for fine pieces  
plus the means to buy them*

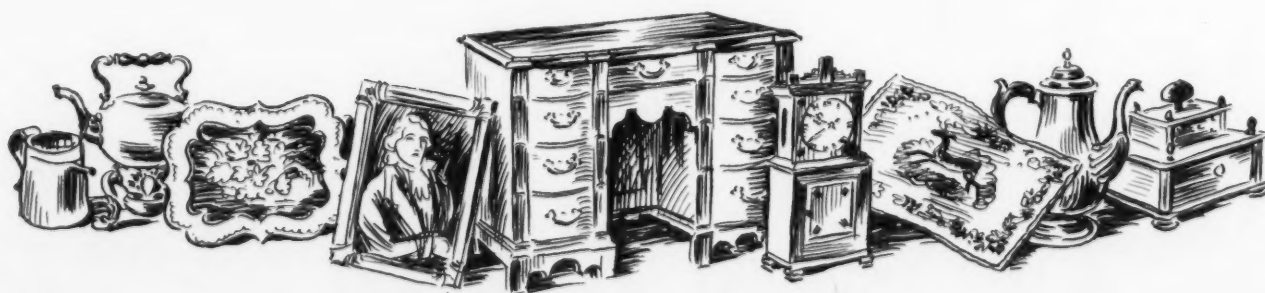
Many New Yorkers have an active appreciation of art and of antiques. And many others have the money needed to acquire them. But the number having *both* is comparatively small. The market for works of art and rare old objects is decidedly limited, even in a great city like New York.

The Sun however, has made it a simple matter for the art and antiques dealer to effectively reach a sizable audience of first class prospects. For years, The Sun has published the outstanding newspaper pages in the entire country on the subjects of art and antiques.

Edited by Charles Messer Stow and Henry McBride, two of the greatest authorities, these pages have naturally attracted a large, appreciative group of able-to-buy readers—the cream of the art and antique buyers.

Every Saturday an announcement appears in The Sun, it reaches the thousands of potential customers who turn to the art and antique pages regularly. There is no reason why consistent advertising in the Saturday Sun cannot successfully expand a clientele among the intelligent, prosperous New Yorkers.

**The Sun**  
*The Newspaper of Distinction in its Readers, its News and its Advertising*  
**NEW YORK**







*Polychromed Wood Figure of the Sung Dynasty  
(960-1279 A.D.)  
From the noted Edwin D. Krenn Collection*

## RALPH M. CHAIT GALLERIES

*Chinese Art*

600 MADISON AVENUE, NEW YORK

---

---

## MARIE HARRIMAN GALLERY



"MODISTE"

Pastel, 1877

RENOIR

## MODERN PAINTINGS

61-63 EAST 57th STREET, NEW YORK

---

---

# RICHARD W. LEHNE

INC.

ANTIQUES & WORKS OF ART

*Announces*

Removal to Larger Quarters  
Occupying the Entire Building

*at*

420 MADISON AVENUE  
NEW YORK

ESTABLISHED BALTIMORE 1880

TELEPHONE: Wickersham 2-7583

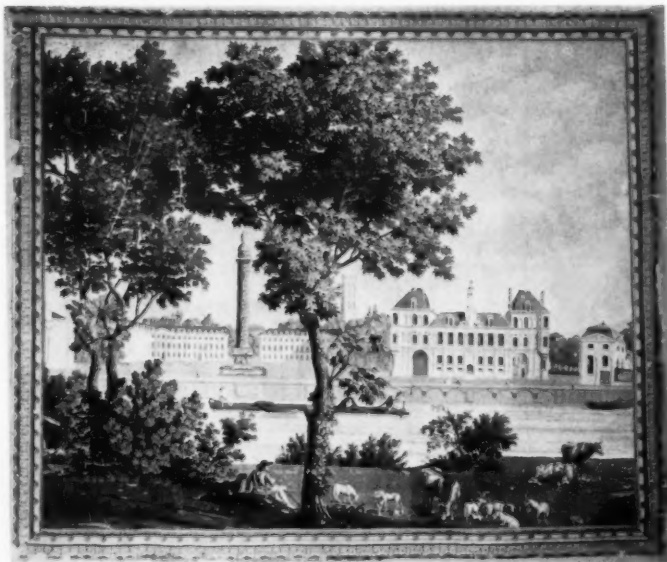
# MC MILLEN INC

148 EAST 55 STREET

NEW YORK



FINE OLD FURNITURE  
DECORATIVE OBJECTS  
INTERIOR DESIGNERS



"LES MONUMENTS DE PARIS"  
a wall-paper printed from wood-blocks in 1814 by  
Joseph Dufour of Paris.

ISABELLA BARCLAY, Inc.  
136 EAST 57th STREET, NEW YORK

French and English XVIII and XIX Century  
Antique Furniture Wall Decorations  
Interior Decoration

# MRS. TYSEN



9 WEST 57th STREET  
NEW YORK



# HAROLD A. MCGUNNIGLE

## LIGHTING

for

PAINTINGS · TAPESTRIES  
INTERIORS · OBJETS D'ART  
CRYSTAL FIXTURES  
GARDENS

· 925 MADISON AVENUE ·

NEW YORK

LONDON

*Old and Modern Masters*  
*in*  
*Facsimile Reproduction*



RAYMOND & RAYMOND  
INC.

40 EAST 52nd STREET

*New York*

*French Art Galleries*  
INC



"LE CHAPEAU ECOSSAIS" by RENOIR, 1883

EXHIBITION OF SELECTED  
*Modern French Paintings*

51 EAST 57TH STREET · NEW YORK



An important *Silver Madonna* of the 17th Century; from the collection of the Strozzi family. Recently acquired from Spain.

Old English Silver—Reproductions

Antique and Modern Jewels

**WYLER**

713 MADISON AVENUE  
at 63rd Street NEW YORK

## ANTIQUE and ART AUCTIONS

IN THE MOST CENTRALLY LOCATED SECTION OF  
NEW YORK

**IF YOU ARE CONTEMPLATING AN  
AUCTION, WRITE US FOR TERMS  
AND DETAILS**

Located in the heart of the world of art and fashion, next  
to the Sherry-Netherland and opposite the Savoy-Plaza.  
Many fine collections are disposed of weekly from  
September to June.

A DEPARTMENT  
EXCLUSIVELY FOR APPRAISALS AND INVENTORIES  
INQUIRIES SOLICITED

**Plaza Art Galleries, Inc.**

9-11-13 East 59th Street, New York

AUCTIONEERS: Messrs. E. P. O'Reilly Jr. and  
W. H. O'Reilly

Member of the Antique and Decorative Arts League

**JACOB HIRSCH**

ANTIQUITIES & NUMISMATICS  
INC.

30 WEST 54 STREET, NEW YORK

**NUMISMATICS  
WORKS of ART**

EGYPTIAN-GREEK-ROMAN  
MEDIAEVAL-RENAISSANCE  
PAINTINGS

ARS CLASSICA, S. A., GENEVA (SWISS)  
23 Quai du Mont Blanc

J. HIRSCH & CIE, PARIS (FRANCE)  
11, Rue Royale

BOSTON

CHICAGO

## FAR EASTERN ART

From 1766 B.C. to 1900 A.D.



Old Tibetan Camphor Jade Bowl, carved to a  
marvelous paper thinness with intricate surface  
carving. Diameter, 6 inches.

**YAMANAKA & CO., INC.**

680 FIFTH AVENUE  
NEW YORK

LONDON

OSAKA



Yearly Subscription to  
AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES  
Catalogues

Careful attention to details of text, illustration, and typography of American-Anderson Galleries catalogues for public sales makes such catalogues of great value as reference works, giving as they do full and critical descriptions of every object. In the case of literary items, the specialized information which the discriminating book collector requires is supplied; in cataloguing furniture, period is assigned and size noted; with silver, the period is determined and the maker identified whenever possible; in describing paintings, the identity of the artist is carefully established and the various collections in which the picture was successively contained are noted. Purchased singly, the cost of catalogues over a year amounts to more than ten times the cost of the subscription. De luxe catalogues, when issued, are not included in the subscription price.

PRICE

\$4 for the Art Department Series  
\$4 for the Book Department Series

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES, INC.

30 EAST 57TH STREET • NEW YORK CITY



*Fine mahogany Dwarf Book Cabinet with open shaped shelves, 1790. The Goldfinches in porcelain are modelled from life by Dorothy Doughty.*

EIGHTEENTH CENTURY FURNITURE • PORCELAINS • SILVER

ARCHITECTURAL INTERIORS

*The*  
SAINT JAMES'S GALLERIES  
*Limited*

19 EAST FIFTY-THIRD ST. • NEW YORK • PLaza 3-1446

LILIENFELD  
GALLERIES

INC



PORTRAIT OF A LADY  
22 x 17 inches

JOHN ZOFFANY  
1733-1810

21 EAST 57TH STREET • NEW YORK

*"We seldom place a proper value upon  
anything, only when it is lost to us . . ."*

ANNIE E. LANCASTER

APPLETON & COX

INCORPORATED

*Marine Underwriters*

8 SO. WILLIAM STREET  
25 GOLD STREET  
NEW YORK



UNDERWRITERS OF FINE ARTS  
POLICIES FOR OVER 20 YEARS

## THE DOWNTOWN GALLERY

113 WEST 13TH  
NEW YORK

KARFIOL  
KUNIYOSHI  
LAURENT  
MARIN  
O'KEEFE  
SHEELER

CIKOVSKY  
GOLDTHWAITE  
VARIAN  
WALTERS

&  
13 YOUNGER  
AMERICANS

AT SAME  
ADDRESS



AMERICAN  
FOLK ART GALLERY

A  
M  
E  
R  
I  
C  
A  
N  
  
A  
R  
T



"LINE-UP"

JON CORBINO

## THE GREAT COLLECTIONS of AMERICAN ART

IN PUBLIC MUSEUMS AND IN PRIVATE GALLERIES HAVE BEEN ASSEMBLED WITH BOTH A RETROSPECTIVE AND A FORWARD VIEW.

AMERICAN OLD MASTERS AND THE BEST CONTEMPORARY ARTISTS ALIKE HAVE THEIR PLACE IN SUCH COLLECTIONS.

IT IS OUR FUNCTION AS DEALERS TO FIND REPRESENTATIVE WORKS BY THE MASTERS, AND TO AID IN THE PROPER SELECTION OF PRESENT DAY PAINTINGS. FOR 45 YEARS WE HAVE BEEN PRIVILEGED TO HELP IN THE FORMATION OF SOME OF THE FINEST COLLECTIONS IN AMERICA.

WITH THOSE ACCEPTING OUR SERVICES, OUR FINANCIAL PLAN USUALLY EFFECTS A SAVING BEYOND OUR OPERATING COMMISSION.

WE INVITE FULL INVESTIGATION OF OUR SERVICE.

## MACBETH GALLERY

ESTABLISHED 1892

11 East 57th Street

New York



JOSEPH PENNELL

ETCHINGS FROM TWO EARLY PENNELL  
COLLECTIONS, FORMED MANY YEARS AGO

FREDERICK KEPPEL & CO.

71 EAST 57 STREET, NEW YORK



"THE KID"

by ISABEL BISHOP

## CONTEMPORARY AMERICAN ART

## MIDTOWN GALLERIES

A. D. GRUSKIN, Director

605 MADISON AVE., N. Y.

(Catalogue of Exhibitions mailed  
upon request)

## BABCOCK GALLERIES

38 EAST 57th STREET  
NEW YORK

AMERICAN  
PAINTINGS



WINSLOW HOMER "TAKING AN OBSERVATION"

HOMER  
RYDER  
EAKINS  
DUVENECK  
MARTIN  
WYANT  
BLAKELOCK  
INNESS  
SARGENT  
FULLER  
MURPHY



# KLEEMANN GALLERIES

## PAINTINGS BY

THOMAS EAKINS  
EUGENE HIGGINS  
ALBERT STERNER  
LOUIS M. EILSHEMIUS  
SANFORD ROSS

## ETCHINGS BY

R. W. WOICESKE  
R. STEPHENS WRIGHT

AND

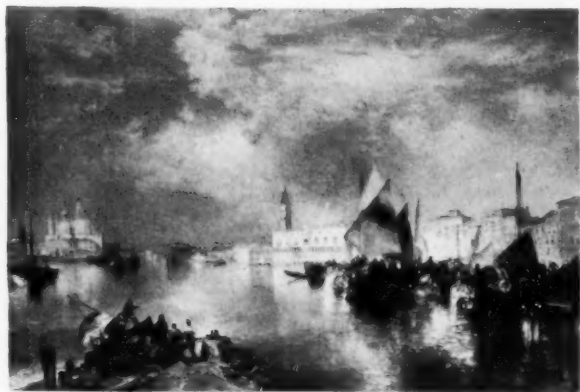
ALL THE RARE COLLECTOR  
PRINTS BY MODERN MASTERS

38 EAST 57 STREET, NEW YORK

ESTABLISHED 1888

## SCHULTHEIS Art Gallery

142 FULTON STREET · NEW YORK



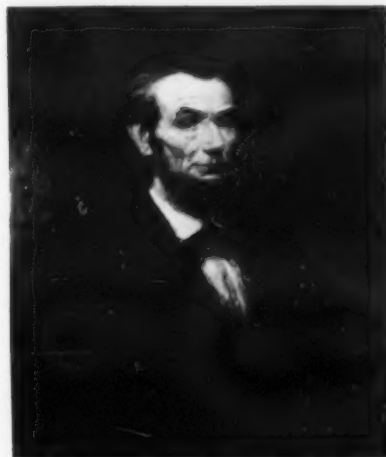
Thomas Moran, N. A.

PAINTINGS · MEZZOTINTS · ETCHINGS  
SPORTING PRINTS · ART OBJECTS  
FRAMES

Restorer of Paintings · Frames Regilded

TELEPHONE CORTLANDT 7-2477-8

PAINTINGS · SCULPTURE  
WATERCOLORS · ETCHINGS



ABRAHAM LINCOLN

BY DOUGLAS VOLK

GILBERT STUART	JOHN TWACHTMAN	SIDNEY LAUFMAN
WINSLOW HOMER	GARI MELCHERS	FRANCIS SPEIGHT
ALBERT P. RYDER	CHILDE HASSAM	LOUIS RITMAN
FRANK DUVECK	ABBOTT THAYER	LUCILE BLANCH
GEORGE INNESS	EDWARD BRUCE	S. SIMKHOVITCH
J. Mc N. WHISTLER	MAURICE STERNE	MILLARD SHEETS
HOMER D. MARTIN	LEON KROLL	JOHN WHORF
JOHN S. SARGENT	STEPHEN ETNIER	HEINZ WARNEKE

and others

## MILCH GALLERIES

108 WEST 57th STREET · NEW YORK

## BOYER GALLERIES

AMERICAN ART

Boris ARONSON

Chaim GROSS

David BURLIUK

Alexandre HOGUE

George CONSTANT

Oronzio MALDARELLI

Ralston CRAWFORD

Herman MARIL

Andrew DASBURG

John McCRADY

Emlen ETING

Aaron SOPHER

Grace GEMBERLING

Moses SOYER

Arshile GORKY

Harold WESTON

and others

69 EAST 57TH STREET  
NEW YORK

BROAD STREET STATION BLDG.  
PHILADELPHIA

# E. & A. SILBERMAN GALLERIES

INC.

## OLD AND MODERN MASTERS

32 EAST 57th STREET  
NEW YORK

SEILERSTAETTE 16  
VIENNA

OLD MASTERS & FRENCH MODERNS  
CONTEMPORARY AMERICANS



*Free Upon Request*  
*Illustrated Catalogues On*  
MILLARD SHEETS  
RUSSELL COWLES

**DALZELL HATFIELD GALLERIES**  
2424 Wilshire Boulevard Los Angeles, Calif.

1897



1937

JAMES P. SILO  
AUCTIONEERS - APPRAISERS

40 EAST 45TH STREET  
NEW YORK, N. Y.

SYMONS GALLERIES  
INC

ANTIQUE FURNITURE  
WORKS OF ART

NEW YORK  
730 Fifth Avenue

WASHINGTON  
1612 20th Street

### ARE YOU INTERESTED IN *FINE ARTS?*

If you are, you will be interested to learn that it is possible for you to secure a "FINE ARTS" policy which insures your possessions against "ALL RISKS" on an agreed value basis.

Underwriters specializing in "FINE ARTS" insurance for more than fifty years.

**MACOMBER & COMPANY, INC**  
INSURANCE • 90 JOHN ST., NEW YORK

### WHAT IS AN ANNUITY COUNSELOR?

• An Annuity Counselor is one who draws upon the Institution of Life Insurance (representing twenty-four billions of dollars of assets) to secure the most favorable contracts possible for his client.

• He is one who—for the aged gentlewoman with only a few thousand dollars between herself and penury, or for the chairman of the board of a great corporation who is studying group annuities—displays equally the same diligence and care.

• Quite frequently, from different parts of the country, I receive inquiries pertaining to the fees I charge as Annuity Counselor. To this question there is only one answer—No fee is charged.

• My compensation for this service comes from the life insurance companies in return for the business I bring them.

EDWARD M. CHASE *Annuity Counselor*  
ANNUITIES • LIFE INSURANCE • GROUP ANNUITIES • GROUP INSURANCE  
500 FIFTH AVENUE NEW YORK CITY

*Tobias, Fischer & Co., INC.*

APPRAISERS—AUCTIONEERS

71 West 45th Street, New York

FOR many years we have conducted regular unrestricted auction sales on furniture, decorations, objects of art, antiques, rugs, silver, china and other furnishings.

Our consignors have found by experience that:

- 1—Our sales consistently approximate or better our expert appraisals.
- 2—Full settlements are made within 10 days after sales.
- 3—Liberal advances are made against sale proceeds.
- 4—A FAIR and SQUARE DEAL to all has been the motto of our business.

We offer our experience and service without obligation



# BELLINI



Giovanni  
Della Robbia

Florence  
1469—?

Santo  
Francesco

Height  
150 cm.

PAINTINGS & WORKS of ART  
*Lungarno Soderini 3    Florence, Italy*

# TONYING AND COMPANY • INC



Bronze Vessel, in the form of a sacrificial Ox  
Inscription in vessel and cover  
Eastern Chou, 249 B.C.    Height, 8½", Width, 9½"

CHINESE ANTIQUES  
5 East 57th Street, New York

SHANGHAI

PEIPING

FOR ONLY \$1 A WEEK  
YOU CAN OWN A NEW  
**ROYAL PORTABLE**



Royal has the greatest feature on portables today—**TOUCH CONTROL!** . . . It adapts the key-tension instantly to everyone's finger-pressure!

CALL—OR MAIL THIS COUPON

Gentlemen: Please tell me about Royal's three moderately priced models, complete with carrying case. Also details of easy payment plan. Three models—three prices with payments ranging from 75c to \$1.25 per week —(De Luxe Model illustrated).

Name \_\_\_\_\_

Address \_\_\_\_\_

**ROYAL TYPEWRITER COMPANY, Inc.**  
2 Park Avenue, New York, N. Y.

**ROYAL PORTABLE**  
with TOUCH CONTROL



"AJAX AND  
CASSANDRA"

Early XVII Century  
**MORTLAKE  
TAPESTRY**

Size: 16' 8" by 12' 4"  
This tapestry is a companion piece to the "DESTRUCTION OF NIOBE'S CHILDREN," purchased from us and now in the collection of the Metropolitan Museum of Art.

ANTIQUE FURNITURE • TAPESTRIES  
TEXTILES • OBJECTS OF ART

**DALVA BROTHERS, INC**  
2 WEST 56th STREET    NEW YORK



HENRY V. WEIL

AMERICAN  
ANTIQUES  
EXCLUSIVELY

A New York State Gilt  
Mirror. Circa 1800. Size  
5 ft. 3 in. by 2 ft. 5 in.

122 East 57th Street, New York



C. PISSARRO: "Le Marché à Dieppe" 33 x 40 inches

## JACQUES DUBOURG

PAINTINGS & DRAWINGS

XIX and XX Centuries

11 bis Rue du Cirque, PARIS

## GABRIEL WELLS

*Rare Books  
Manuscripts*



NEW YORK

## DURLACHER *Brothers*

PAINTINGS  
and  
WORKS OF ART

142 New Bond Street  
LONDON

11 East 57 Street  
NEW YORK

## CHARLES RATTON

PRIMITIVE ART OF

**AFRICA, AMERICA, OCEANIA**

**14 RUE DE MARIGNAN, PARIS**

Cable Address: "Rattonchar, Paris"

## LUDWIG STERN

INCORPORATED

Old Paintings  
Works of Art

The Savoy-Plaza  
NEW YORK

## RENOU & COLLE

—WORKS BY—

CEZANNE · RENOIR  
DERAIN · PICASSO

—AND OTHERS—

**164 FAUBOURG ST. HONORÉ · PARIS**



# IMPERIAL

*Auction Galleries, Ltd.*

23 WEST 47th ST.  
NEW YORK CITY



TELEPHONE:  
BRYANT 9-3467-3468

*Personal Property Consignments  
for  
Auction Dispersal*

*WE OFFER* a thoroughly modern and highly efficient means for the Settlement of Estates and the disposition of small or large collections of  
**FURNITURE, ART, LITERARY and JEWEL  
PROPERTIES**

INQUIRIES INVITED—BANKING REFERENCES SUPPLIED

*Cash advances made against future sales. Representatives available, for consultation, throughout the country.*

JACK GREENLAND *President*

STANLEY I. FISHEL *Vice President* H. F. GREENLAND *Secy.-Treas.*

# PAUL LARSEN OLD MASTERS

ALL SCHOOLS—ALL PERIODS

TO THE TRADE

*Correspondence and Inspection  
Invited*

**34 DUKE STREET,  
St. James's,  
LONDON, S.W.1.**

Established 1864

## B. F. STEVENS & BROWN Ltd.

American Library  
and Fine Art Agents

Invite inspection  
of the SELECTION of fine  
BOOKS, PRINTS, Etc.  
at their WESTEND Office  
**27 PARK LANE  
LONDON, W.1.**

(Only a few doors from the  
Dorchester and Grosvenor  
House Hotels)

Send for new catalogue  
with ten illustrations

Head Office:

## B. F. STEVENS & BROWN Ltd.

New Ruskin House  
28-30 Little Russell Street  
LONDON, W.C.1.

CABLES: Stebrovens, London

## HOWARD & CO.

ESTABLISHED 1866

**OLD ENGLISH SILVER**  
*and Reproductions of Quality*

*18 East 56th Street, New York*

## MONTROSS GALLERY

YOUNG AMERICAN ART

785 FIFTH AVENUE • NEW YORK

## LEICESTER GALLERIES

Leicester Square  
London

FOR PAINTINGS BY

BONNARD  
BOUDIN  
DERAIN  
EDZARD  
EISENDIECK  
GERTLER  
JOHN  
MATISSE  
MODIGLIANI  
PAUL NASH  
PICASSO  
PISSARRO  
RENOIR  
SICKERT  
SISLEY  
SOUTINE  
STEER  
UTRILLO  
VAN GOGH  
etc., etc.

TO PROMOTE THE INTEREST  
OF ART IN ALL ITS PHASES  
THROUGH THE FRIENDLY  
RELATIONSHIP OF THE  
ANTIQUE AND DECORATIVE  
TRADES / / / BY THE  
INTERCHANGE OF IDEAS &  
TO PROMOTE GOOD FELLOW  
SHIP AMONG ITS MEMBERS

## OFFICERS

Edward I. Farmer, *President*M. J. Rougeron, *1st Vice-President*H. F. Dawson, *2nd Vice-President*Walter Littwitz, *3rd Vice-President*Carlos H. Meinhard, *Secretary*Francis H. Lenygon, *Treasurer*

## EXECUTIVE COMMITTEE

Robert Samuels, *Chairman*Edward P. O'Reilly, *Vice-Chairman*

Felix Wildenstein      John Ginsburg

Paul M. Byk      William A. Kimbel

Robert S. Frankel      Rene Seligmann

Edmond C. Bonaventure

THE ANTIQUE AND  
DECORATIVE ARTS  
LEAGUE, INC. 1926  
136 East 57 Street, New York

## INDEX OF ADVERTISERS

L. Alavoine & Co.	161
American Art Association-Anderson Galleries, Inc.	13, 171
Antique and Decorative Arts League, Inc.	178
Appleton & Cox, Inc.	171
The Art News	14
Bachstitz Galleries	5
Babcock Galleries	172
Isabella Barclay, Inc.	168
Bellini	175
Bignou	151
Vitale Bloch; Herbert Bier	155
Julius Böhler; Rud. Lepke	159
Boyer Galleries	173
Carroll Carstairs	19
Ralph M. Chait Galleries	167
Edward M. Chase	174
Christie, Manson & Woods	22
Commercial Union Group	6
W. F. Cooper, Inc.	162
Douglas Curry	158
Dalva Brothers, Inc.	175
The Downtown Gallery	172
Jacques Dubourg	176
Durand-Ruel Galleries	18
Durlacher Brothers	176
Duveen Brothers	10
Edward I. Farmer, Inc.	4
The Findlay Galleries, Inc.	156
Frederic Frazier, Inc.	165
French and Company, Inc.	26
French Art Galleries	169
French Line	8
German Railroads Information Office	9
Hammer Galleries, Inc.	162
Marie Harriman Gallery	167
Dalzell Hatfield Galleries	174
The New York Herald Tribune	164
Jacob Hirsch	170
D. A. Hoogendijk & Co.	159
Howard & Co.	177
Imperial Auction Galleries, Ltd.	177
Firma D. Katz	3rd Cover
Frederic Keppel & Co.	172
Kleemann Galleries	173
Knoedler	21
Paul Larsen	177
Richard W. Lehne, Inc.	168
Leicester Galleries	177
John Levy Galleries	20
Lord & Burnham Co.	24
Lilienfeld Galleries, Inc.	171
C. T. Loo & Co.	163
Harold A. McGunnigle	169
McMillen Inc.	168
Macbeth Gallery	172
Macomber & Company, Inc.	174
Matthiesen Ltd.	25
Pierre Matisse	17
H. Michaelyan, Inc.	157
Midtown Galleries	172
Milch Galleries	173
Montross Gallery	177
J. B. Neumann	180
Newhouse Galleries, Inc.	12
The New Yorker	179
Parish-Watson & Co., Inc.	161
Frank Partridge, Inc.	3
Plaza Art Galleries, Inc.	170
Charles Ratton	176
Raymond & Raymond, Inc.	169
Alex. Reid & Lefevre, Ltd.	149
Renou & Colle	176
The Establishment of James Robinson	7
Royal Typewriter Company, Inc.	175
The Saint James's Galleries, Ltd.	171
Schaeffer Galleries, Inc.	2nd Cover
Schultheis Art Gallery	173
Arnold Seligmann, Rey & Co., Inc.	163
E. & A. Silberman Galleries, Inc.	174
James P. Silo	174
Ludwig Stern, Inc.	176
Galleries of Marie Sterner	160
B. F. Stevens & Brown Ltd.	177
The New York Sun	166
Symons Galleries, Inc.	174
Thannhauser Galleries	153
Tobias, Fischer & Co., Inc.	174
Tonying and Company, Inc.	175
Mrs. Tysen	168
Walker Engraving Corporation	154
Henry V. Weil	175
Gabriel Wells	176
Arthur S. Vernay	Back Cover
Rudolph Wendel	165
Wildenstein & Company, Inc.	16
Wyler	170
Yamanaka & Co., Inc.	170
Howard Young Galleries	11